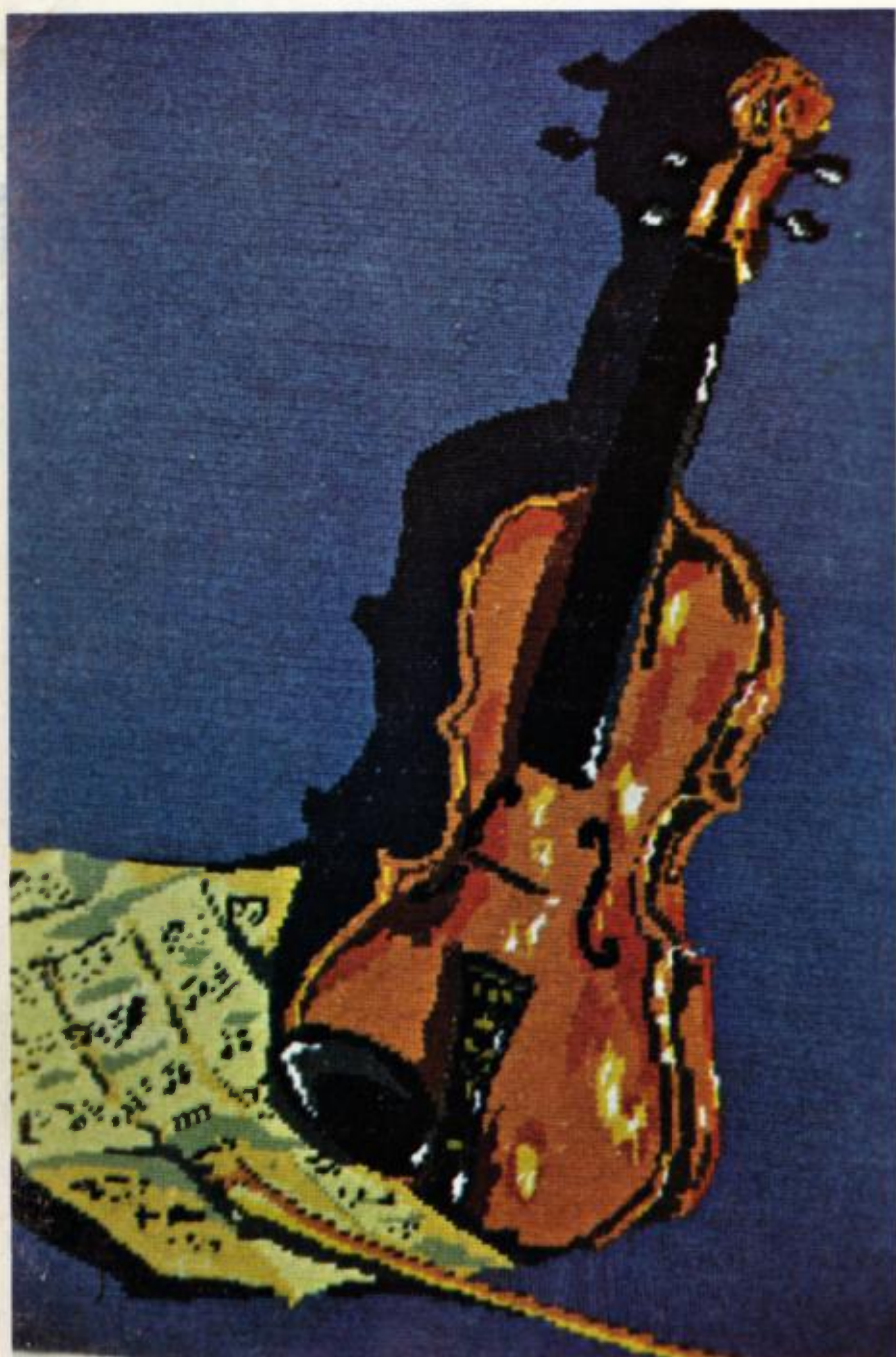


# AMERICAN **SQUARE DANCE**

NOVEMBER 1974



# THE



# EDITORS' PAGE



Pessimists are having a heyday this November 1974. As winter comes, the gloom gathers and "inflation" and "energy crisis" loom formidably ahead once more.

No wonder the Pilgrims celebrated Thanksgiving before moving into their second winter here. The first was so bad that a good harvest was a special blessing from the Creator, and many prayers for survival of the second cold season were offered along with the thanks.

At the risk of playing "Pollyanna," we wish to mention this month some silver linings and rosy scenes that outweigh the dire predictions at the moment. Here's the view from our window:

**We're thankful** for the resurgence of interest in square dance classes. Reports so far this season indicate larger classes generally. Perhaps the concerted efforts to publicize Square Dance Week the past years have spoken to a real need people feel for an active hobby or for new friendships. All in all, this presents a rosy glimpse of future growth.

**We're thankful** to see clubs adopting a "dress code," and printing in black and white on flyers, "Square dance clothes will be worn." We like to think this was one great positive outcome of Legacy 1973. When folks from all over the continent discovered that the S/D costume was a common concern, they gained the necessary courage for a very positive stand, with observable results.

**We're thankful** for our readers and advertisers. **We're thankful** for their kind words and praise, and for their patience with occasional goofs and mix-ups. **We're thankful** for direct questions about misunderstandings and the opportunities to make explanations and corrections. (Had such a call today; that's why this whole matter of open communications comes to mind.) Let's keep lines open. Call us about the magazine, Legacy, Callerlab, or any other square dance matter. If we can't help, we'll find someone who can.

**We're thankful** to see this issue in print. We've waited two years to "feature the fiddle." First we had the cover picture; then Hilda Wry's moving story arrived, and in a casual conversation, a local college professor promised to research the fiddle's history for us. Gradually it all came together, and we hope you will enjoy this special theme issue, too.

**We're thankful** for the constant growth and progress of American Squaredance during the past six years.

**Thank you all.**

# AMERICAN SQUARE DANCE

*"THE NATIONAL MAGAZINE  
WITH THE SWINGING LINES"*

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# Grand Zip



The Van Project is now completed; donations were given to the project from two foundations. The Van has now been revamped and the wheel chair lift has been installed, with windows and another folding door. This work was done in Portland. Square dancers contributed approximately \$1600 and were happy to be a part of such a needed project.

*Verne & Ruth McKnight  
Albany, Oregon*

(The Oregon Van Project was featured in September *American Squaredance*, Page 29.)

I want to mention two articles among the many that are in each issue of your magazine, from which a lot may be learned: August, Calling Tips, and September, "Are Ethics Important?" These should be musts on anyone's list. Many things can be done without enough thinking through, maybe too much is taken for granted, or just let the other fellow do it. Again keep up all those good articles; here your magazine is read from cover to cover. Many articles also apply in other walks of life. *Fran Sherman*  
*Williford, Arkansas*

How many noticed that the dance "Alley Cat" in the September issue is the same as "Popcorn" in about a year ago? (Also easy level.) It is interesting to see how the differences in the music can make a difference in the same basic dance, and might be a lesson in sensitivity to music. I find I put some Latin-

like styling in "Popcorn" and none at all with the "Alley Cat." That is not a required reaction, of course, but it is mine. Maybe we could take a poll. I'm not being terribly serious, only partly so. But if you take away the music, do you have dancing left?

*Veronica McClure  
Brighton, Massachusetts*

Will you please send us the magazine, *American Squaredance*? We also subscribe to *Square Dancing* and you may notice that we are listed in the Directory. We should be pleased to offer our services to your magazine also.

Apart from running our own club, we travel extensively around England, and know all the callers here, and 90% of the dancers, so if we can be of any assistance to any visiting dancers, we shall be only too pleased. We found such wonderful hospitality when we visited Canada, that we would like to do something in exchange.

*John & Renee Hayes  
62 Ringwood Road  
Walkford, Highcliffe  
Christchurch, Dorset, England*

Please find enclosed my subscription for another year of enjoyable and informative reading.

This summer I ran a ten week course based on your Pulse Poll and I titled it Pulse Poll Level Dancing. It was very successful and I am hoping to use this as a guideline for the three clubs I call for in the coming season, so keep up the good work.

I have also enclosed one year's subscription for a square dance friend of mine, who did a favour for me but would accept no remuneration. I'm sure that he will get as many hours of enjoyment out of your magazine as I do.

*Les Heaps  
Greenfield Park, Quebec*

Congratulations on your latest over there, the Callerlab in St. Louis. Our Wally Cook must have been honoured to be included in such a gathering of the greats in the square dance world. Wally is a great guy; we are honoured to know him. *Bill & Marion Matthews*  
*Narraweena, Australia*



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# Meanderings...

WITH STAN



Being on the road a lot sometimes provides interesting side-lights to life. Experiences often happen out of nowhere. These little sights and sounds and mini-dramas make a heap o' good memories to look back on sometimes.

I was driving down a country road somewhere far from home and a few farm kids playing baseball caught my eye. They were short of players on both teams, I noticed, but they had rigged up an ingenious device that eliminated the need for both catcher and umpire for both teams. This left more players to cover the

field, and everybody got the benefit.

It was a heavy wooden back-stop of wood planking (probably from an old tumbled-down barn), but it has a square hole cut in the middle, just the right size to allow a strike-bound ball to pass through into the bushes, but an off course "ball" would strike wood and rebound close by, so the batter could toss it back to the pitcher. Many foul balls were deflected also for easy retrieving. The idea worked beautifully.

As I watched the kids a while from my car, I tossed a volley of fair balls of thought around that old ball park of my mind, concerning our good square dance hobby. Perhaps we look at the "forest" so long we don't see the "trees". Perhaps we know ALL THE RULES OF THE GAME, backwards and forwards, but we don't see the potential for IMPROVISATION when the occasion arises. Maybe we don't look hard enough for that new little idea that can add more spirit, fun, fellowship, a surprise element, and better efficiency than we imagined. Could it be that we're short-handed, we're in a rut, we're losing the game, and all it would take would be an automatic "catcher-umpire-back-stop" to get us back to normal?

That idea could be a simple farm-boy concoction or a system involving the whole club. Better greeters at the door. Ribbons

for guests. Candy at the registration desk. The first man in each set at the beginning of the third tip. Soft music played between tips. Humorous signs around the hall (we've seen many "center-folds" from this magazine on the bulletin boards). A cake walk. A "trade partner" tip. A great mixer. A grand march to start the evening. A "dassenfel".

Maybe what some of our clubs need is less "new blood" traveling the same old tired veins until complacency sits in and the route becomes a rut — and more "old blood" recharged, recycled, and recirculated to give the whole person (or organization) a fresh blast of vitality.

Have a brainstorming session for new ideas and then do a little old-fashioned barnstorming to test the best of the experimental models, no matter how flight-flokey they may seem.

I wonder if that old plinkety-plank backstop could be mechanized to tag a runner out at home plate....!? Well, ANYTHING is possible.

Bank tellers have peculiar funny bones, I think. The other day I walked up to the window and presented an American Square-dance check for which I asked for cash. The girl looked at me and looked at the check and started to laugh. "Are you sure it won't bounce?" she asked. "No chance," I said, "My account is here...." "I mean SQUARE DANCE...(ha,ha)... it might BOUNCE...(ha,ha)... Get it?... (ha,ha)."

"Ha, ha," I laughed half-heartedly, respectfully, and slipped away under cover of my apprehensions about the validity of our public image.

#### HOOT 'N HOWL DEPARTMENT

A rich oil man from Texas sent his son to Cal Golden's Callers College

in Arkansas, so the story goes. Cal quickly discovered the boy didn't have a chance — his qualifications added up to a big fat "zero." He called the father and said, "Sorry Dad, the kid just lacks the capacity."

"No problem," replied the father. "Tell me how much. I'll buy him a capacity!"

A SMILE  
INCREASES  
YOUR  
FACE  
VALUE.



Let's continue on in a lighter vein this month, and we'll hold our travel reports until next month....

#### SUCCESS STORY

*by Henry Vender*

Jack Spinn always admired his club caller's ability to put the dancers through the various movements with ease and perfect timing, but what he envied most of all was the cheers and applause the caller received at the end of the tip. How he wished that he too could receive a similar acclaim!

This burning ambition led him to study the art of calling very diligently, practice his patter, work out the figures by diagramming them on paper and call tips to imaginary dancers in his mind's eye.

One night he got his big chance to call. Taking the mike calmly he called a tip that made the dancers scream with delight at every allmãnde.

When the tip was over, the ap-

plause was deafening, the bravos shook the hall. The ladies ran up and yellow rocked him. Jack was in heaven, delirious with joy he said to himself "all this full for me, little old Jack Spinn"? and that's the end of this story — The story of how "SPINN GAINED THE CHEERS".

From the Kentuckiana Square and Round Dance News, we've adapted a glossary of basic round dance terms as envisioned by a non-round dancer:

Scissors: to cut paper dolls.

Box: to put scissors in.

Twinkle: what you raise your hand to be excused for.

Banjo: on my knee, baby!

Side car: right of the engine, left of the caboose.

Canter: a fast walk on a small horse or a slow walk on a large horse.

Telemark: a German telegram.

Cut back: return insulting remark.

Limp: an injury.

Butterfly: a bug what you chase with a net.

Dip: a koutz.

Maneuver: rob Peter to pay Paul.

Hitch: what you get in your get-along.

Wheel: the top daddy.

Lock: part of a cinch.

Hook: the big one that got away.

Fishtail: the end of the big one that got away.

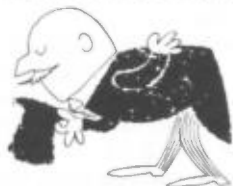
Pickup: Well!

Varsouvienne: She did?

Flare: We need help.

Tag: You're it!

Honor your partner and your corner — and I'll BOW OUT for the month.



# Let's go Dancing

American Squaredance Subscription Dances



**BE A ROOSTER  
BOOSTER!**

Write for details.

SPRUCE PINE, N.C.; Tuesday, Nov. 5

Contact: Hoyle Grose

KANE, PENNSYLVANIA, November 17

Contact: Barbara Myers

JOHNSTOWN, NEW YORK, December 8

Contact: Joe Ubelacker

LYNCHBURG, VIRGINIA, December 12

Contact: Paul Childers

MACON, GEORGIA, January 10, 1975

Contact: Jim Tyler

PENN YAN, NEW YORK, January 23

Contact: Don Smith

TIFTON, GEORGIA, Friday, Jan. 31

Contact: Ed Hawkins

ST. LUCE, FLORIDA, Wednesday, Feb. 5

Contact: Jack & Betty Hosken

VIRGINIA BEACH, VA., February 7

Contact: Larry Lawson

COLUMBUS, OHIO, Thursday, Feb. 13

Contact: Morrie & Betty Diamond

PETERBOROUGH, ONTARIO, Mar. 1

Contact: Bob & Jane Jaffray

WESLACO, TEXAS, Sunday, March 9

Contact: Charles Lillagore

SAN ANTONIO, TEXAS area, March 11

Contact: Dave Allen

CHARLESTON, WV; Friday, March 14

Contact: Erwin Lawson

ALTOONA, PA.; Thursday, April 17

Contact: Charles & Doris Blair

LAKE PLACID, NEW YORK, April 18

Contact: Bernie & Dot Baker

ERIE, PENNSYLVANIA, April 24

Contact: Bob & Lorrie Morrison

SPRINGDALE, ARKANSAS, May 22

Contact: Dub Hayes

MINERVA, NEW YORK, August 13

Contact: Bill & Mary Jenkins

CHARDON, OHIO, Sept. 12

Contact: Ray Marsch

DENVER, COLORADO, Friday, Oct. 24

Contact: Harold Davis

# FIDDLE FADDLE

by Joel D. Rudinger  
Huron, Ohio



The fiddle is as old as the earliest American square dance music, and quite a bit older.

Stringed instruments played with bows did not become known in Europe until about the tenth to the twelfth centuries. No one knows for sure, but the musical historians think that the bow-played stringed instrument started in Persia or India and was brought into the occidental world by the Arabs, who were in Spain from the eighth to the fifteenth centuries. Like much of our folk culture, such as our number system and many basic patterns and motifs of folktales, most of the Western world's stringed instruments came from the Arabs.

Centuries ago, there were two basic types of bowed instruments. The first was in the form of the lute or mandolin. A second type most likely came from the Welsh *crwth*, which consisted of a long flat box with resonant strings. (The word fiddle, by the way, comes from the Latin *fides*, which means "strings".) The combination of these

two types evolved, through a series of fantastic changes of shape, into the modern fiddle family.

If we were to look at an original lute and a Welsh *crwth* (from Latin chorus) we could see how the modern violin received its shape — rounded from the lute and flattened from the *crwth*. Then the sides of the instrument were cut out to give the bow easy access to the side strings.

It was not until the white man had begun to colonize the Americas in the seventeenth century that the modern violin or fiddle became popular both on folk and the classical scenes. As a matter of fact, for many years, even after the fiddle attained something akin to its final form, it was used much more off the concert stage than on it. Even some of the Stradivarius violins, which are famous the world over for their craftsmanship and rich tonal quality and which have sold at auction for unbelievable prices, had to be modified and strengthened before they could be used on the concert stage.



When the violin first appeared, many serious composers thought its sound was too harsh for their serious melodies. But the common people heard other qualities in it, adopted it, and soon it was very popular. The fiddler's fiddle did not need concert modifications and could be used easily for a jig or a reel, or for serenading by moonlight a favorite girl. The people found it just right for their simple and emotional tunes and for accompanying wild and energetic dances.

For beautiful tones the concert violinist must have the most expensive instrument he can buy. This is not so for the fiddler. The fiddler does not need an expensive violin; he can use any kind. He can even make his own. For it is not the quality of the instrument that gives fiddling its own particular and very special sound; what is important is how the fiddler plays. A violinist is trained to hold his instrument tucked under his chin in a precise way. The fiddler can hold it under his chin, against his chest, or against his waist. Any way he holds it is okay.

The violinist has to master his bow in a variety of motions; concert playing techniques take years to perfect. The fiddler can move his bow in quick, short strokes that seem to dance on the strings. More often than not, the square dance fiddler uses a stiff arm technique, not the fluid motion required to execute Paganini. Nor does the popular fiddler need to read musical notation. In the mid-1800's there were many musicians, black and white, who were unable to read music but who were playing many of the traditional square dance tunes, such as the "Arkansas Traveller" and the "Devil's Dream". Most of our early western settlements had a fiddler or two and most of them played by ear. Many still do.

The square-dance fiddle must have nimble fingers to play his fast moving music. The tunes he plays were brought to this country by early English settlers who made their homes in the mountains of Virginia and Kentucky.

Fiddlers have been reported who know from three to five hundred tunes. Altogether the total number of fiddle tunes is well over a thousand.

Legend has it that when Charles II came to the English throne in the latter of the seventeenth century, one of his first acts was to bring over to England a band of twenty-four fiddlers, each an expert musician in his own way. But all were vastly inferior to their leader, whose name was Baltzar. This fantastic player performed such marvels on the four slender strings of his fiddle that one of his listeners, a religious and honest man of the court, earnestly associated Baltzar with Satan and seriously examined his feet, having had them stripped of shoe and stocking, in the expectation of finding them cloven.

Where this worried courtier got his fears and suspicions no one can say. Perhaps it was as early as this that the music of the fiddle was associated with the Devil. At any rate, he was not alone, nor did this peculiar idea die with the reign of Charles II. In the United States today, in isolated areas in the Appalachian and Ozark Mountains where family generations can be traced back to early immigrants from the Old World, the fiddle as musical instrument is taboo.

But people danced with or without a fiddle or other instrument, and what developed is called the play party, where the dance formations are found rather than square, where the music is sung by the dancers and the on-lookers, where hand swings prevail over waist swings, and where the dancing is never called dancing; it is called playing games.

The music of the fiddle has a wonderful hold on the affections of the people of the United States, from West Virginia, Kentucky, Tennessee and points west. While the descendants of Irish and English settlers moved towards California as the western frontiers expanded and filled with waves of hard working travel worn pioneers, the

Continued on Page 70

# A GRAND SQUARE dancer OR TWO...



On a Monday evening last summer, Dan and Pauline Sakahara were honored guests at a meeting of the St. Louis League of Square Dance Clubs. It was their fortieth wedding anniversary, and thirty-three square dance clubs answered the roll call at its celebration. The Japanese-American couple, who reside in Rock Hill, were greeted by a standing ovation of over two hundred fellow members. Floral arrangements bedecked the hall for the occasion. Presented to them as the first surprise were 1600 origami paper birds, made by club members, that surrounded a scroll honoring the occasion. The birds represented "good wishes." A Japanese lantern was autographed by all who attended the party meeting.

Both Dan and Pauline are native born Americans. Dan grew up in Tacoma while Pauline was born in Seattle and grew up on Vashon Island out in the bay. They met while attending judo tournaments in Tacoma. A disabled boat was responsible for the beginning of a friendship that resulted in their forty-year marriage. One evening, Dan walked Pauline down to catch her boat to the island after a tournament, and the boiler on the boat had broken. The wait of several hours found Dan sticking around to see that his lady friend got safely aboard and this was their first real opportunity to talk and get acquainted.

Before World War II, the Sakaharas operated a berry farm in northern Washington. During the war they were uprooted and interned in Tula Lake, California. Gradually these Japanese-Americans were permitted to move inland, and the Sakaharas went first to Dan's brother in Montana. Pauline had a cousin in St. Louis and they were urged to come there, and did, about thirty years ago.

Following the war, Dan began working as a landscaper, learning the trade well as time went along, and for twenty years he has specialized in trimming Japanese Gardens. Pauline helped organize a garden club in Rock Hill, studied flower arranging in New York, and has taught classes and lectured in this field for the past twenty years.

Dan and Pauline have been square dancers for over fourteen years, dancing three or four times a week, and sharing their professional talents of photography, floral arranging and gardening with square dance clubs and individuals. They are greatly loved by everyone because of this sharing, along with being exceptionally helpful and friendly to everyone. They have held active offices in square dance organizations, the League of Clubs, the Federation, and are honorary members of several clubs.

A bronze plaque and a bronze etching were presented to the couple in mem-

Continued on Page 65

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# CRY THE FIDDLE

by Hilda Wry  
Santa Rosa, California



The sight of the young people dancing under the trees, the full skirts billowing way out like dandelion fluff floating down in March — and the crying violin — all these things set Anna Burn's heart beating the way a fifty year old heart sometimes will when moved too far. This was the first time anyone had dared to dance in Slipper Creek in the thirty years since Anna's wedding night when death cried louder than the fiddle. Deepening the wrinkles in her brow, she bit her thumb and thought; they should not dare it now!

"Allemande left!" cried the caller who had come all the way from Mule Hill to call this dance. And Anna frowned because he sounded so like the caller of years ago. And the dancers whirled on the same little old rickety band stand in the shadows of the purple hills. It was all so much the same that when young Billy Hudson swung Marcia White way, way out and the petticoats rippled like white capped waves, it might just as well have been Anna herself way back then, swung into the outskirts of heaven by her husband. There was his straight and laughing brow. There was the row of flashing white teeth.

But no! Billy Hudson wasn't Nathan Burns any more than now was thirty years ago. And the young man standing on the moss outside the bandstand with no one to dance with wasn't Urban Scott. But oh how he reminded her! How she remembered! For after all, she'd loved Urban almost as much as Nathan. Hadn't it taken her the better

part of a golden year under dipped skies and by bubbling stream, to make up her mind which one she would marry?

"Oh Urban, I hate to hurt your feelings. You're so sweet and good, but it's Nathan I love the best." The words came back just like the hurt came back, tangled up with all the tons of bitterness.

*Do-ci-do meet do-ci-do, take your partner, round you go. Oh lordy, why must they dance?*

"You stop it now!" she cried, shaking her fists up into their laughing faces. But they hardly noticed her. Slipper Creek was forgetting to be a little backwoods town. It was remembering to grow, and refusing to wallow in a thirty year old tragedy.

They danced by Anna and their glances seemed to ask; "What could an old woman know of the joy of youth, of the music in a young heart that needed to tie itself up with the strings of a violin?"

"What could I know?" Anna asked, and it was ironic, she knew so much!

So Anna watched the empty armed boy on the edge of the floor and thought; how like Urban! How like he was then — before the accident. But the accident had changed him — for it was Urban who'd held the loaded gun in the air and shot it at the stars in celebration, shouting "Hurrah! Hurrah for Anna and Nathan Burns!"

He'd tried so hard to be happy for Nathan, whirling, shouting, dizzy from too much apple-jack. But his hand hit the trigger, and somehow — pointed by

fate's crooked finger — the bullet found its way nowhere but to the heart of Nathan Burns. It was Urban who screamed first, Urban who ran forward, Urban's face a white mask from what he'd done.

But there were some in town who'd claimed all through the years that the dreadful accident wasn't an accident at all. Hadn't Anna turned him down? But Anna knew better. Even in those horrible moments way back then when grief was as tangible as a new mourning dress, she'd known better. She'd seen Urban steeped in his guiltless guilt, his lost love, a thousand sorrows.

Oh yes, she'd always known he wasn't guilty, but she'd never gone to him and told him so. There was a wall around her — this wall of bitterness, of self pity, so that she couldn't get out of herself, or let anybody in. Urban had never known that she didn't hate him.

Take your partner, round ya' go. Promenade all! More music, more memories.

"I've got to stop them!" she cried, "They can't dance here in Slipper Creek! They can drive to Mule Hill if they've a mind to! They can do anything else, but they can't dance here!"

A crowd was beginning to gather around the old dance floor. There was the din of surprised exclamation. "A dance in Slipper Creek!" Some frowned. Some smiled and nodded and tapped out time with their feet. But everyone eventually turned to Anna, remembering her long-lived grief, watching her face for the inevitable reaction. She could read their thoughts as she watched them, how they pitied one who'd lost a husband in the first young hour of marriage.

But the fiddle bow quivered joyously, and the dancers whirled. Swing your partner right and left.

Anna could hardly see through the veil of tears, and yet somehow she spotted Urban among the crowd. His face, now wrinkled and lined with cares, was blanched and white as it had been that day thirty years ago. Their eyes met and clung.

She watched him pushing his way through the throng until he was by her side. Yet, as always, she looked away, down at the dark earth.

"Anna," he cried, "this is terrible for you! A little town like this ain't a needin' a dance. Don't they remember? Don't they know what they're a doing to you?"

Anna didn't answer. But she looked up and saw the way he bit his lip, how his fists were clinched.

"I won't let 'em, Anna!" he cried. "I'll stop 'em now."

*Round all four, toward the floor . . .* rose the voice of the caller.

Anna watched him leave her and bound for the dance floor, every muscle in his body taut so that she could see the tenseness even in his back. Through his sweat-dampened shirt, the emotion written over him in all the lines of his body, in all the wrinkles of his clothes.

"It's tearin' him apart," she thought to herself. "Like it's been tearin' him apart all these years. He's been all snarled up dyin' inside for me while I've been feelin' sorry for myself."

Suddenly she was after him, jostling the crowd, ripping her old print dress, but never minding. In her there was a wild new desire to live — to live for somebody.

"Urban, Urban!" the fiddle seemed to sing his name.

*Grab your partner . . .* chanted the caller.

"Urban!" she cried as her feet touched the old dance floor.

He turned, his arms outspread, his face all expectancy. It was the first time she'd called his name in all these years.

"Anna," he breathed, and he went to her.

"Don't stop the music, Urban," she murmured, and held her arms out to him. "Take my hands."

He did, and they trembled together.

"Now, dance me, Urban!" she cried. "Dance me all around. Dance me to heaven!"



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# TIMING



by Jim Mayo  
Magnolia, Massachusetts

## Part II

Many callers, including most of the good ones, know generally how many steps should be allowed for each action in comfortable dancing and they try to leave that many beats of music, overall, to match their calls to the action. A problem arises because the effect that "bunching calls" has on the dancers is often overlooked. We have assumed for many years that good dancers always take the same time to execute a particular action. Thus it is only necessary for the caller to pick a good set, watch them, and time the calls to their dancing. In fact there are two flaws in this "sight timing" that have gotten us into trouble.

The first problem in "sight timing" is an inevitable tendency to "bunch calls". The most common example of this is the phrase "*Heads go forward and back*". You've all heard it just that way either with a couple of beats or no call after it to give time for execution or sometimes with the next call following immediately. Either way, the timing cannot be right and few if any dancers will take more than three steps in doing the forward and back. The reason is that the command "and back" is given too soon. When dancers hear "*heads go forward*" they start the first step forward and immediately hear "and back". It then takes one beat to recover their balance and another for one step back to starting place — a total of three steps for an action that should take six steps. The two calls "forward" "and back" have been *bunched* together and leaving time

after them only requires the dancers to wait for the next call.

The second trouble in "sight timing" is the adaptive ability of good dancers. When executing calls with which they are familiar, experienced dancers are able to short cut the number of steps needed. It is perfectly possible for dancers to "get through" a Square Thru in six beats of music. It isn't smooth dancing but they can make it appear fairly comfortable. If you are watching these dancers (and they are likely to be up front), you may be tempted to give a few less beats than correct timing requires. As soon as you do clip a few beats, the race is on because those dancers will speed up even more in an attempt to keep you from getting too far ahead and often all but the most experienced are lost in the race.

The only way to prevent dancers from short-cutting the action is to hold back the next call until just before they are ready to use it. If the next action command has not been given, then dancers don't worry about whether they are falling behind. From this we can see that good timing is a call-by-call matter. How many beats we allow for a group of several calls doesn't matter. What is important is how many beats we allow for execution of each individual call. The encouraging side of this discovery is that timing problems don't multiply. You can correct your timing of one call at a time. Perhaps each week you take one call or sequence of calls and figure out how many beats should

be allowed. Then be sure you leave that many beats (and no more) each time you use that (those) call(s) until you have built a habit.

So far we have been talking mostly about calls that don't allow enough time to execute the action. However, a far more common timing error is leaving too much time. The effect of slow timing is stop-and-go dancing. The dancers are given a call which they complete before the next call has been given so they must wait. The dancing momentum they have built up must be stopped because they cannot start the next action. Sometimes dancers find this momentum hard to stop and so they anticipate the next call. If you have just said 'Dive Thru, Square Thru  $\frac{3}{4}$ ' the dancers know from experience that you are much more likely to say "Left Allemande" next than anything else and they will probably start to do one even if you haven't called it yet.

The most common cause of too-slow timing is choreography trouble. If you know what the next call is going to be, you are more likely to get it out in time than if you are not sure. There are three basically different choreographic techniques in use today and sometimes one caller uses all three in one tip. The three are:

1. **memorized calls** — by this we mean every *word* of the call is memorized and given the same way each time it is used.

2. **memorized patterns** — here we are talking about learning the route the dancers are to follow and making up the wording of the call as we go along.

3. **improvised choreography** — which means that the caller makes up the dance pattern and the words of the call as he goes along.

The three methods of keeping track of dance patterns require three quite different techniques to solve the timing problem.

If the words of the call are memorized, which is the way most callers do singing calls, then the words must be chosen very carefully right at the start. When writing a singing call, or any call

that is intended to be memorized, it is very important that careful attention be paid to the words that come between calls to avoid bunching calls or allowing too much time between calls. Unfortunately many writers of calls for recording pay too little attention to this aspect of the timing. Some try not to include more dance action than will fit the number of beats in the music but it is rare to find a singing call that is timed exactly right. Furthermore it is unheard of to find a published dance pattern that is timed correctly because the magazines and material publishers do not expect that calls will be memorized word for word.

The figures and patterns published in magazines and notes are intended for the second choreographic technique, memorized patterns. The caller is expected to do his own timing. The most common cause of trouble in timing such calls is *too many words*. If you have learned the route well, then you are not at a loss for what to say next. You might say it too soon and "clip" the timing but the chances are good that your timing will be slow, not fast. When you listen to a non-singing call it seems that the caller is talking constantly — that every beat of music has a word and many beats get two or three words. Usually this is less true than it seems. Furthermore, some of the very best callers use very little patter just so that they are more free to make the timing exactly right. The good caller who is using abundant patter and still manages correct timing probably is using the third, or improvised, choreography technique.

A method of timing that works well for both improvised and memorized pattern choreography is the use of timing patter. This system uses one or more particular groups of words (patter) following a call each time that call is given. The groups of words are chosen to use the correct number of beats to allow dancers time to execute the action smoothly. Following every call the patter takes up the beats until time for the next call. This method is

not as difficult as it seems at first glance. There are few regularly used calls that take more than ten beats to execute and all calls can be worded to take up four of these. Thus it is only necessary, as a minimum, to find some patter lines to take two, four and six beats. The more difficult part of the process is deciding on, and then remembering to allow, the right number of beats for execution. There isn't time to make this decision call by call. The only way is to build a habit of allowing the correct timing.

Now that we have described correct timing let's consider that there may be times when, for good reason we deliberately use either fast or slow timing. A common situation that requires a timing adjustment is teaching. For dancers to execute a call sequence with proper timing, they must be familiar with the calls used so that they are able to react in the one beat (about  $\frac{1}{2}$  second) allowed. If a call is new to the dancers, extra lead time may have to be allowed to permit the dancers to remember the meaning of the call and still be ready to start executing the action at the proper time. This timing adjustment would be necessary both for beginning dancers learning a call for the first time and for experienced dancers encountering an unusual variation for the first time. On the other hand, if

the called pattern is very familiar and often used, the dancers may anticipate the calls no matter what the caller does. He then may find that timing of calls in a particular very common sequence (for instance the "Dive Thru, Square Thru  $\frac{3}{4}$ , Left Allemande" pattern) may have to be closed up a beat or two. Certainly if something other than "Left Allemande" is to be called following a "Dive, Square Thru  $\frac{3}{4}$ ", that changed call should be given early to have any hope of breaking the momentum of the dancer's thinking.

This discussion of timing is oversimplified. The major difficulty is that it is nearly impossible to practice timing without dancers. You can study the correct number of beats and work out patter lines that allow the correct timing at home without dancers. In the actual situation, however, the adjustments to allow for dancer unfamiliarity with the called patterns are both more frequent and more varied than our description makes them seem. When there is a range of dancing experience represented at a dance there is also a range of timing reaction so that there is no "correct" timing for the whole floor. Consequently with this as with the other elements of good calling we hope our words will encourage you to observe accurately and to learn from what you observe.

---

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# Encore

by Mef Merrell

*Highlights from Past Issues of this Magazine*

## 25 YEARS AGO — NOVEMBER 1949

In his editorial, Charley Thomas discussed the controversial subject of contests. Historically, he says, fiddlers' contests, callers' contests and square dance contests have been a part of square dancing. The idea of holding exhibitions rather than contests has grown popular because many felt the hurt feelings built up by losing were bad for square dancing. Charley says watching an exhibition is like attending a baseball game where no one keeps track of the runs. "Where do you see the best baseball, where the players are just playing for the fun of it or where the chips are down and they're fighting for a prize? If we're going to show off square dancing, let's show the best."

Where are you in the stages of advancement as a square dancer? W.H. Walters of Texas says you can tell by the step you use. Beginners hop, advanced dancers two step and the old timers do a shuffling walk. While this isn't absolute, Emmette Wallace says it certainly does fit many cases. A little leap or jump on each step is usually the mark of a beginner. The two-step, advocated by many teachers, is beautiful when done properly and to appropriate music. Some advanced dancers break into a clog or jig when feeling their oats. But the most widely used step seems to be a gliding shuffling walk with a light spring step. Old-time fancy stepping, such as the pigeon wing, cooper, brazing and High Billy Martin, seems to have become obsolete.

On September 15, 1949, the Greater St. Louis Folk and Square Dance Federation 500 strong embarked upon the

S.S. Admiral which plies the Mississippi River. Five callers delivered an hour and a half of dancing to the ship's regular orchestra.

## 10 YEARS AGO, NOVEMBER 1964

Dave Taylor, Grosse Pointe Farms, Michigan, joins the list of callers who say there are too many new (or so-called) basics entering the square dance activity. "A continuing uncontrolled trend could eventually prolong a class to three or four years . . . There is also the problem of returning to square dancing after illness, accident, occupational interferences and the like. Some of today's dancers do not come back out of sheer fright." Dave feels new basics are a necessary stimulation, but callers and dancers alike must become more discriminating — everything new is not necessarily good. The problem, he says, is not as critical as some people believe. Awkward basics will wear themselves out and good basics will catch hold because people enjoy them.

"Smooth the floor in '64" is a plea by Gerry Hawley of Saskatchewan for the teaching of styling along with figures. "When do I start teaching styling? In the first five minutes. Join your hands, gents' palms up, ladies' palms down. You've called your first movement and the first bit of styling has taken less than 30 seconds." Just the ability to execute figures will not fully prepare dancers for a long, mutually valuable association with square dancing. We must teach the dancers to *dance*, to create a perfect union of movement to music.

Sun City, Arizona, is the site of an

*Continued on Page 57*



## *ladies' choice*



"Candy Jones," alias Lilith Kopman, was a model in the fashion show at the San Antonio National Convention last summer. Lilith and husband, Lee, enjoyed a tour which included the Texas convention, cutting two long-playing records in Houston, and a pleasure trip to Mexico City and Acapulco.

Lilith relates her experiences in modeling in the "Promenader" magazine from Long Island, and we reprint her story here:

At the Washington Festival, Ruth Miller of Ruthad asked me how I looked in green. I answered, "Irish." She told me that at the National, she was given the color "green" to be her entry in the fashion show, and asked if I would be her model. I was delighted since I have always been an ardent admirer of Ruthad and her petticoats and Pettipants, and although I would also have to wear a dress of her design, it was an experience I really looked forward to with eager anticipation.

Nita Smith was coordinator of the show. She is probably the most organized and efficient lady in the world. Her efforts reaped fantastic results. She sent out numerous bulletins to all the models and assigned us to rooms according to color. Each room had one model who was to be the leader, to give us advice and tell us exactly what to do. Our "mother hen" was Gwen Johnson from Texas. She looked as if she had just walked out of Glamour Magazine, and was as conscientious as she was beautiful. She left nothing to our imagination and spelled out every detail which included where to put your feet, when to smile, when to

turn, where to walk. She was so exacting that the "green" group gave a splendid performance that looked practically professional.

How exciting it was to meet and enjoy ladies from all over the country. Besides our leader Gwen, the "green room" included dancers from Pennsylvania, Arkansas and Iowa; the round dance leader, Darlene Chaffee; Herb Egender's wife, Erna, from Colorado; and Lem Gravelle's wife, Sue, from Louisiana. I couldn't help but think how if it weren't for our marvelous activity, I might never be in a situation where I could meet such lovely people. We all became fast friends. After one three-hour rehearsal and one full show we were really sorry to leave one another. At first I had been disturbed because Lee was calling during both of the times I was committed to the show but I soon forgot my misery in the enjoyment of new friends. I managed to get Darlene Chaffee to wear false eyelashes. She and Jack adored them. I gave them to her as a souvenir from New York. I do try to spread my eyelash missionary work as far as it will go.

There were some over-all observations regarding the fashion picture of the country. Ruffles are not "my thing," but I must admit I was in the minority. Most of the women in the show had designed and executed their own ensembles. Evidently it is the mark of a good seamstress when there are oodles of ruffles — and oodles of ruffles there were.

Mary Lou, one of the "green" ladies from Arkansas, told how instead

*Continued on Page 62*



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Loneliness is a dust devil springing suddenly and unexpectedly into many lives across the land. It is like a monster taken into the heart and home, cared for and nurtured until it's so powerful that it destroys its master. Loneliness also destroys, but, unlike a monster or a rose garden, it needs no care; the less done about it, the more it grows and consumes one's life.

Rose Hutzler, who had experienced loneliness, realized that something could be done to put a little fun and joy of living into the lives and hearts of the many lonely people in her home city of Tucson.

When she spent a summer in Boulder, Colorado, the idea began to shape up. There, she was introduced into an unique organization which devoted itself to helping single people enjoy square dancing. Returning to Tucson, she put her idea into action.

Four TV stations, four radio stations, newspapers, and telephones were employed in advertising this project. Interest and enthusiasm began to grow, and a time and meeting place were set. First, the name, Saguaro Singles, as unique as the majestic cacti of the desert surrounding Tucson, was unanimously chosen. The project was launched. A dream became a reality, and the Saguaro Singles continue to dance right on through that dream.

Rose Hutzler was the first president, with Dick Bennett, Lucille McIntire, and Bonnie Davis serving as officers. Tommie Hoyt became their first caller, later replaced by Joe Banzet. Chuck Berridge is the caller at this time.

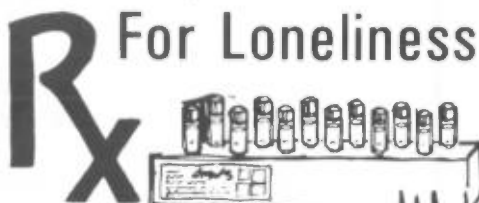
The club goal seems to be: "Put a little happiness into the lives of lonely people — teach them to dance by providing partners for singles." And this is just what the Saguaro Singles are doing. They meet at the Tucson High School Cafeteria on nights when John Bland is conducting his classes. They stand by to dance with any man or woman who has come to the dance without a partner.

After students of John's classes

graduate, they may be initiated into the Saguaro Singles Club, providing they have the interest and dedication to carry on the high ideals set up by the club members.

During class intermissions, under the professional calling of Chuck Berridge, John joins the other Singles members in demonstration dances. Members come to the meetings in their very gayest regalia: the ladies flaunting flouncy petticoats, and the men handsome in their casual attire. At present there are thirty-three members ranging from early teens to senior citizen status.

As graceful as the stately saguaro, their namesake, the Singles can make an ocean wave right into the middle of your lonely heart.



John Bland  
and the  
Saguaro Singles



Louie Barthol  
and the  
Golden Age  
Club



by Mae Woodruff  
Tucson, Arizona



Music, laughter, a shuffling of feet, and a do-sa-do provide another panacea for loneliness at the Golden Age Club.

How does one become a member of such an exclusive club? Simple! Chalk off sixty birthdays, sign the guest register, show up for three meetings and you become a member in good standing with all the fringe benefits.

A friend and I attended a Wednesday meeting and were met with all the warmth and hospitality of a "Welcome Home Party." Our hostess and supervisor, Ruth Reinagle, spent several minutes chatting with us, introducing other members and answering our questions.

At ten o'clock sharp we were called to the dance floor of the spacious hall which connected with a well-equipped kitchen and lunch area. Under the golden voice of caller Louis Barthol we were soon swinging, seesawing and doing everything in the book — beginners' book, that is. Louis takes beginners every Wednesday morning and puts

them through their paces with all the skill and showmanship of over twenty years' experience as a square dance caller.

A noon break for a delicious lunch prepared by members of the Golden Age Club — soup, sandwiches, potato chips, pickles, coffee and home-made pies — provided a welcome treat. Louie and his wife, a friendly hostess who helps with the beginners, had lunch with us at one of the ice-cream-parlor tables facing a large mural of the White Dove of the Desert, the San Xavier Mission.

When I asked Louie how he ever got started in his profession as a square dance caller, he began to reminisce about his early years of square dancing.

"It was this way," he began, "A group of friends got together and asked me to teach them to square dance. In my neck of the woods, that was a favorite pastime. Well, we didn't have a music box, no guitar or fiddle. All I had was my accordian. There was a microphone, but it didn't have a stand. I couldn't get anyone to hold it while I played the accordian and called the dance — they were all raring to dance — so I rigged it up on a long cord and hung it over a rafter."

While he got his breath and finished his pie, I went for another cup of coffee and settled back for him to continue. "Later," he said, "we got hold of an old record player but there was no way to slow down the music, especially for beginners, so I took it apart and wrapped rubber bands around the shaft and it did all right."

"You've come a long way, Louie," my friend smiled as she noted the ultra modern equipment he was now using.

During this time, members of the Golden Age Club sauntered by, stopped to chat, and offered tidbits of interesting information about many other square dance clubs in the area. As they don't all meet on the same day, the members visit around from one club to another.

The lunch break ended, and soon

Continued on Page 70

# Clinton

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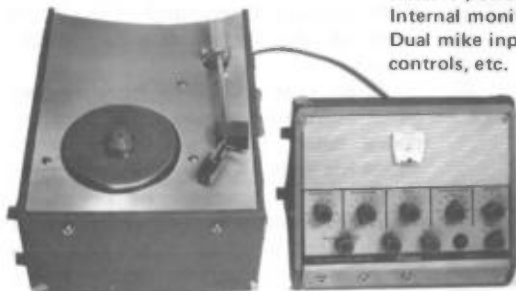
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# CALLERLAB CONFAB



## NOVEMBER RELEASE FOLLOW-UP FIGURES

### WALK AND DODGE

*This month the figures have the dancers in position so that the girls walk and the boys dodge.*

Heads square thru four, right and left thru  
Rollaway half sashay, swing thru, cast off three-quarters  
Balance, walk and dodge, girls fold  
Star thru, bend the line, right and left thru  
Slide thru, left allemande.....

Heads square thru four, box the gnat, curlique  
Walk and dodge, girls run, cast off three-quarters  
Boys trade, boys run, bend the line, slide thru  
Left allemande.....

### RECYCLE

*This month the examples have the boys in the center of the wave . . .*

Heads square thru four, swing thru, recycle  
Box the gnat, right and left thru, left allemande.....

Heads square thru four, swing thru, boys trade  
Recycle, sweep a quarter, box the gnat  
Right and left thru, slide thru  
Left allemande.....

## CALLER ACCREDITATION

Much has been said, and much more will be said, about the need for some kind of accreditation for every man or woman who picks up a microphone and says, "Look here, folks, I'm a caller."

Intensive study is taking place right now through the committee headed by Bill Peters of California: What minimum standards should be set to qualify one as a caller? We trust something very conclusive will be proposed on this matter at the Chicago convention.

John Essex of Nova Scotia, Canada, hit the nail on the head in a recent letter when he tied accreditation in with the word "responsibility" in this way:

"The progress made at the 1974 CALLERLAB meeting and the resolutions that resulted from that meeting are evidence of what can be accomplished when the top level leaders of this activity of ours get their heads together. That such a meeting was long overdue goes without saying. The resolution on caller accreditation will probably do more to assure the future of the dance than any of the rest. If a caller must reach a set standard of knowledge and proficiency before accreditation, then a sense of responsibility for the activity and its future will have had time to develop."

# FEEDBACK

On the editors' page of the September issue of Square Dance magazine, you discussed our manners and dress as square dancers, to help promote this wonderful activity. Perhaps the local callers themselves should have some very important facts pointed out to them.

My husband and I are so enthusiastic about square dancing, and I talk about it to my co-workers and friends, trying to get them interested in it; and as you probably know, the first thing they say, "We did square dancing years ago", at which time I get on my soapbox and dispel any comparison between the Eastern and our modern Western, telling them we dance to modern songs and don't have a fiddle player, when they want to know who plays for us.

This past week-end was the straw that broke the camel's back. I work with a girl that would love to square dance, but her husband hates western music so badly, that I can't even get him to our home when we have groups in to dance, to show him the music Curley, Ron, or Stan uses, is modern music, and not hokey country songs associated with our local eastern square dancing. Our town had a two day festival that drew one hundred thousand people, and our local group put on ex-

hibitions; publicity which is badly needed to promote dancing. My co-worker and her husband stopped by to see it, after much coaxing on the wife's part, only to find the caller wearing a cowboy hat and western high heel boots, "I thought you said it wasn't 'hill billy'," the husband remarked, and to add insult to injury, the song the caller chose was "Roll out the Barrel". When I heard the husband's remark to that, I was furious, not at him, but at the caller for not putting his best foot forward with his choice of music and his attire. Another girl that saw it, said "It is just like we used to do". So you can see all my speeches about the lovely music, modern maneuvers, were completely ruined by this performance.

A large majority of our local dancers do not attend three local clubs because of this particular reason. All the local callers wear the cowboy hats and boots, which you do not see at a huge convention or a Red Bates, Kip, Lee, Chuck Stinchcomb, Keith Gulby or Jack Lasry dance. So perhaps you could have an editorial about the responsibility of the callers to help standardize their code of dress and use of music, especially when putting on exhibitions.

*Name Withheld on request*



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# STRAIGHT TALK

Readers are invited to send opinions, suggestions and thoughts for publication in this new regular feature. Opinions expressed in this column do not necessarily reflect those of the editors.

When you think about it, our participation in the square and round dance movement is an act of stewardship. Good stewardship is the art of the management of something so that we help it along it's way during our period of stewardship, and if at all possible, leave it in better shape when we relinquish our charge.

Square dancing as we know it today is relatively young. However, the work of such pioneers and good stewards such as Lloyd Shaw, only took something that had existed for many years and improved it, and this then is the heritage that we receive.

If we had to make an interim report of the state of our stewardship — would the general consensus be that we are doing a good job, or do you think that some of the old time greats would be turning in their graves?

Perhaps we should step aside for a moment and examine some of the things we are doing to and for the movement. Are we contributing to the solution of some of the problems that always beset any movement, or are we just a part of the problem? Let us take a look then at some of the small facets that make up square dancing as we know it today. Are we really dancing, or are we training a bunch of "figure doers"? What ever happened to the swing at the end of a break or figure of a singing call? There isn't a singing call written (that's worth it's salt) that doesn't have enough time for a swing in these spots, and yet with the exception of beginner dancers, it is almost the exception rather than the rule to see this simple thing done. And yet this is one of those basic things that have come down through the ages that

make square dancing such a pleasure.

What about the dancers who twirl before a promenade, I don't believe that any dancer has been taught to do this, and yet if it were suddenly stopped, a large number of chiropractors would go out of business (and we might have a lot more dancers still with us). The same goes for those athletic types who put in the most amazing series of twirls, high kicks, and other acrobatic niceties that leave me wide eyed with envy — until I remember that there are no star performers in square dancing — only participants who are trying to dance in unison.

This brings us to the perennial "Polish" dosido. I always believed that if a caller wanted me to swing when I met a gal, he would say so, but apparently — according to some — this isn't so any more. But it is a little disconcerting to be grabbed for a swing when I am only doing what I was taught! We tend to cop out on a lot of this sort of thing and either call it "grass root evolution of the dance" or blame it all on dancer boredom. We all have the tendency to do our own thing at times, but when you boil it all down, it is up to the caller or leader to correct this sort of situation. If you are a leader, then start leading. Don't just be a teacher who teaches something, and then tacitly stands by while dancers rewrite the instruction book. Your dancers will always respond to good leadership if you are prepared to give it.

The round dancers are not immune from these odd developments neither. Just take a look at your average dance floor, and discover, at least ten different ways to do a simple balance, and a

Continued on Page 57



What does DC mean? Ten years ago it was "dreamt up" in the wilds of Arizona along the Apache Trail by the Char-Lee Weilers, and meant "Dance and Contribute." Dancers all along the trail who danced where the Weilers called knew their fees were being directed to the support of a wobbly little inter-denominational church, created by a young pastor to satisfy the spiritual needs of many winter visitors to the "Valley of the Sun."

People who never attended the church, attended the dances and then began attending Sunday services. The little church prospered.

When the Weilers were in Mexico, their fees directed much needed financial help to an orphanage in Cuernavaca and a school for retarded children in Mexico City. This plan works!

In recent years, D.C. dances have been modestly revived under a different name, Happy Twirlers. The church to which the contributions are directed, the First Congregational Church of Des Plaines, Illinois, is where the Weilers were first exposed to square dancing, and is where this story really begins. While the conditions are different than those in Arizona, the basic plan is the same. What could be more fitting than to direct funds contributed by people enjoying the fun, and fellowship, of square dancing, to an organization best qualified to use those funds. Several other churches have expressed interest in the plan.

Since 1969, when the plan was revived, the contributions have totaled \$8600.00, not including 1974. Other DC (dedicated callers) stand ready with the Weilers to expand the program in the Chicago area.

The Weilers are thankful that they are among the many senior citizens who have found a way to bring a little happiness to other people. Despite the fact that they have been "retired" for many years, they have not been content to be placed on the shelf, or to continue working for material gain. They feel they have been part of a small miracle which has permitted many people to contribute substantial sums for worthy causes, while enjoying a healthy, wholesome recreation.

Happy Twirlers are the proud recipients of Certificates of Appreciation from those organizations that have benefited. Fees contributed represent those charged for Happy Twirler dances, workshop and classes in round and square dancing.

Here's the Weiler's philosophy which prompts their efforts: "Where better to seek new square dancers than among churches who invariably need funds for their benevolent work? Where better to promote understanding and brotherhood all year round than among church members and their friends?"



# Dancing Tips

by Harold & Lill Bausch

Many of our leaders, and also many of our dancers deplore the number of new basics, or new calls, being brought into our club dancing. I also am apprehensive of the deluge. However, our biggest problem for many years now has been not the new calls so much as the great difference among dancers in frequency of dancing.

Some dancers will dance once a month while others dance three times a week. You can see the difference in experience and ability this will make between the two groups. Still they end up at the same dance, dancing to the same caller, and we have a problem. If the caller limits his calling to what once a month dancers can handle, the other group gets bored, and if he sets the level of dance for the three times a week dancer, the other gets lost. There is the problem.

Granted that some callers can diversify their calls in a way that keeps the level down but varied and interes-

ting to all. Still, there will be those dancers who want practice on some of the newer calls so they can dance when nationally-known caller Joe Blow comes to town.

I am in high hopes that the Callerlab indication of one or two new calls to be used each quarter will help. I think it will help some, but there will still be some callers who get their attention mainly because they call something new and different, not because of their calling ability. These callers will keep pushing us as long as the dancers support this type caller.

Personally I feel some of these new calls are good and do add enjoyment to our dancing. However, I am perfectly willing to move ahead gently so as not to rock the boat. Following the suggestions of Callerlab sounds good to me.

I could suggest that callers use the "soft sell" approach on any new calls. Introduce a new call as a trial balloon, tell the dancers that we are just going to take a look at this new call and see how they like it. Don't burden them with the idea that this is a new call they have to learn. Tell them that if it catches on, we will teach it some more and work with it until it comes easily, but not to worry about it. This way they are relieved of the feeling that they should go home that evening with it all memorized.

Some of the best new calls are the easy, quick-learn type, so simple that the call almost tells you what to do, like "Pass the ocean," which simply has facing couples pass thru, then turn a quarter to face partners and step into an ocean wave. Now that is the quick-teach kind of call I like, and still it adds spice and variety to an evening's program and can be used with many other calls.

To repeat myself, I say to the callers: go easy, don't push, but guide gently with new calls. To the dancers I say: don't worry too much about complicated and involved new calls. Nine-tenths of these will disappear in a couple months time, so why worry!

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## FESTIVAL FORMULA

What is a good formula for a festival? Both callers and dancers wrestle with this question from time to time, as they seek to create the best setting, spirit, and program for festivals from coast to coast. There are always new ideas, better arrangements, and special features to be added, and we thought callers might like to see a set-up that works very well at a festival that is always "sold out," spring and fall annually. Here's how they do it at Mountain Lake, Virginia (near Roanoke), where the staff is headed by Harry McColgan of Princeton, West Virginia.

### Friday

- 3-6 Registration
- 6-7 Dinner
- 8 Dance Time
- 11 After Party (Stunts)
- 12 Informal after-after parties in rooms

### Saturday

- 8 Breakfast
- 9-10 Rounds (Ray & Bea Dowdy)
- 10-11 Square Workshop (Harry McColgan)
- 11-12 Square Workshop (Jim Harlow)
- 12 Time out for lunch
- 12:30 Lunch buffet
- 1:30 Rounds (Ray & Bea Dowdy)
- 2:30 Guest Callers (Time to recognize callers who are not on the staff)
- 3-4 Square Workshop (Stan Burdick)
- 4-5 Square Workshop (Dorsey Adams)
- 5 Time out to relax
- 6 Dinner (formal banquet, speeches and fun)
- 6:30 Fashion Show
- 8 Dance Time (All Staff)

### Sunday

- 8 Rise and Shine — Breakfast & Farewell

## ARTICULATION

Running around the country we have articulating vehicles (having joints) and sometimes they are a curse, especi-

ally when they are climbing a long hill. The same can be said for some people who stand behind a mike. Their articulation could be improved 100 per cent.

Basically, articulation means clarity of speech.

"Jeet Jew." In some countries this means, "Did you eat yet? Did you?" Maybe we can all take a trip to "Lun-nin." This, of course, means London; or maybe we can go to "Tarono." This means Toronto. All this boils down to what the dancer hears. What he hears but cannot understand, he will not dance.

Carrying the point further, we often hear emphasis on the wrong things. Read the following:

*What* is that on the road ahead?

What is *that* on the road ahead?

What is that on the road *ahead*?

Emphasis on the wrong word gives an entirely different meaning.

In the calling field we must ensure clarity, and emphasis on the right word or words (commands). With all the "thrus" we sometimes forget that some of us have lazy lips, lazy tongues, lazy mouths. We do not use them fully. "Trew" is often heard for "thru."

I have seen many callers who could improve their articulation simply by opening their mouths. Buying new and more expensive equipment only aggravates the problem by increasing the volume. It does not increase the clarity. What you put into a mike comes out through the speaker. The system really changes nothing.

Practice the vowels. Use tongue twisters to improve your articulation. Work on the W's, L's, SQ's, T's. Just for fun write a list of all the movements that start with S.

In many instances dancers will say, "I cannot hear you." What they really mean is "I cannot understand you." Don't be a lazy caller, and above all, be yourself. You are not Marshall Flipppo or Vaughn Parrish, but you are you, so be yourself. Stand in front of a mirror and watch your mouth as you practice.

Continued on Page 63





## Square Dancers Are Square Shooters

The caption above appeared in the Sunday issue of the Sacramento Bee a while back, over a cartoon of dancers doing their thing. We think the article that accompanied this is especially significant, and we're pleased that it was shared by Frieda Massa of Robertson Dance Supplies and Studio of 3600 - 33rd Ave., Sacramento, CA 95824. It follows: "You can always count on square dancers being on the square," says an admiring Frieda Massa, who does business with square dance enthusiasts around the world. "It's rather heart-warming," Mrs. Massa reported. "I wouldn't hesitate to fill an order in any amount from any place in the world for records, sound equipment, clothing or other square dancing needs."

"My father, Frank Robertson, who

established the business 10 years ago, and I, since my mother, Gerri, and I took over when he died two years ago, have never had a bad check or an unpaid bill. I think that has to be some sort of a record. And we never have run a credit check on anyone sending us an order by mail."

Robertson, who pioneered square dancing into a popular activity in Sacramento, established the Robertson Dance Supplies 10 years ago."

Isn't it great to consider that square dancers are not only some of the friendliest people, but they are also some of the **honest** people when it comes to business practices. Don't forget the valuable services performed by our advertisers and square dance business people.

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# KEEP 'EM DANCING

by Ed Fraidenburg



## Average Club Hash & Breaks

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Head ladies chain  $\frac{3}{4}$ , sides turn 'em  
Roll away, pass thru, girls fold  
Make and arch, men duck out  
Turn right, go round the land  
Stand beside the lonesome man  
Four men do a Dixie chain and turn left  
(Keep going) Girls pass thru,  
Left allemande.....  
Side ladies chain, head ladies chain  $\frac{3}{4}$   
Sides turn 'em, head men pass thru  
Turn right and stand behind the lines  
Lines go forward and back  
Just the ends star thru  
Other four do a Dixie chain  
Girls go left and men right  
Left allemande.....  
Sides pass thru go round one to a line  
Ends only left square thru four hands  
Around the outside, centers square thru  $\frac{3}{4}$   
Left allemande.....  
Head ladies chain and roll away  
Heads lead right and circle four  
Ladies break to a line  
Pass thru, bend the line  
Four girls left square thru  
On the outside track  
Four men square thru  $\frac{3}{4}$   
Left allemande.....  
Promenade, heads wheel around  
Right and left thru, pass thru  
Bend the line, right and left thru  
Slide thru, spin the top  
Spin it again, swing thru  
Ends circulate, swing thru  
Spin the top, spin it again  
Swing thru, centers circulate  
Swing thru, spin the top  
Spin it again, swing thru  
All eight circulate, swing thru  
Right and left thru, square thru  $\frac{3}{4}$   
Left allemande.....

Heads slide thru, spin the top  
Box the gnat, half square thru  
Right and left thru, slide thru,  
Spin the top, box the gnat  
Half square thru, on to the next  
Right and left thru, slide thru  
Spin the top, box the gnat  
Half square thru, partner trade  
Right and left thru, dive thru  
Right and left thru, spin the top  
Box the gnat, change hands  
Left half square thru, left allemande....  
Heads star thru, pass thru  
Swing thru, boys circulate  
Boys run, wheel and deal  
Square thru  $\frac{3}{4}$ , trade by, swing thru  
Boys circulate, boys run  
Wheel and deal, left allemande.....  
Head ladies chain right  
Heads pass thru go round one to a line  
Pass thru, wheel and deal  
On the double track do a Dixie style  
To a wave, all eight circulate  
Left allemande.....  
Four ladies chain three-quarters  
Four ladies chain across  
Heads half square thru, ocean wave  
Boys (girls) circulate  
Right and left thru, left allemande.....  
Heads square thru four, swing thru  
All eight circulate, swing thru  
Right and left thru, left allemande.....  
Heads lead right and circle to a line  
Pass thru, wheel and deal  
Peel off, wheel and deal  
Double pass thru, peel off  
Pass thru, wheel and deal  
Peel off, wheel and deal  
Double pass thru, first go left  
Next go right, left allemande.....

Heads star thru, pass thru, swing thru  
 Boys run, wheel and deal, dive thru  
 Substitute, right and left thru  
 Roll away, peel off, left allemande.....  
 Allemande left, allemande thar  
 Forward two and star, boys fold  
 Promenade, girls roll back one  
 To a wrong way thar, box the gnat  
 Change hands, left allemande.....  
 Heads star thru, double pass thru  
 Peel off, star thru, peel off  
 Pass thru, wheel and deal, peel off  
 Wheel and deal, double pass thru  
 Peel off, right and left thru  
 Pass thru, wheel and deal  
 Centers pass thru, left allemande.....  
 Heads pass thru go round one to a line  
 Star thru, double pass thru  
 First go left and next right  
 Right and left thru, roll away  
 Center four flutter wheel, all star thru  
 Centers pass thru, peel off  
 Star thru, first go left and next right  
 Pass thru, bend the line, flutter wheel  
 Pass thru, bend the line, star thru  
 Circle four half way and a quarter more  
 Right and left thru, crosstrail thru  
 Left allemande.....  
 Heads star thru, all peel off  
 Cast off  $\frac{3}{4}$ , square thru four  
 Centers pass thru, peel off  
 Square thru four, trade by  
 Left allemande.....  
 Sides square thru four, swing thru  
 Boys run, tag the line left  
 Wheel and deal, swing thru double  
 Pass thru, trade by, swing thru double  
 Pass thru, trade by, left allemande.....  
 Promenade, heads roll away  
 Wheel around, square thru four  
 Trade by, star thru,  
 Promenade wrong way, sides roll away  
 Wheel around, square thru four  
 Trade by, star thru, promenade home...  
 Heads square thru four, turn thru  
 Trade by, swing thru, turn thru  
 Trade by, turn thru, trade by  
 Swing thru, turn thru, trade by  
 Slide thru, pass thru  
 Left allemande.....  
 Heads square thru four,  
 Sides roll away, turn thru

Trade by, swing thru, turn thru  
 Trade by, star thru, promenade  
 Heads wheel around, pass thru  
 Wheel and deal, centers slide thru  
 Left allemande.....  
 Heads spin the top, sides divide  
 All square thru four, trade by  
 Swing thru, boys run, bend the line  
 Pass thru, wheel and deal  
 Centers swing thru, others divide  
 All square thru four, trade by  
 Left allemande.....  
 Heads square thru four, ocean wave  
 Cast off  $\frac{3}{4}$ , swing thru  
 Centers run, bend the line  
 Pass thru, wheel and deal  
 Men swing thru, girls divide  
 All pass thru, wheel and deal  
 Left allemande.....  
 Heads pass thru go round one to a line  
 Ocean wave, spin the top, step thru  
 Trade by, star thru, promenade  
 Sides wheel around, pass thru  
 Wheel and deal, centers curlique  
 \* Left allemande.....  
 \* or Scoot back double, left allemande..  
 Four ladies chain three-quarters  
 Four ladies chain across  
 Sides flutter wheel  
 Heads lead right and circle to a line  
 Ocean wave, spin the top  
 To a right and left grand.....  
 FROM THE PULSE POLL:  
 Heads square thru four, swing thru  
 Recycle, boys run, couples circulate  
 Wheel and deal, flutter wheel  
 Swing thru, recycle, boys run  
 Couples circulate, wheel and deal  
 Ocean wave, recycle, left allemande.....  
 Heads square thru four, ocean wave  
 Cast off  $\frac{3}{4}$ , recycle, swing thru  
 Cast off  $\frac{3}{4}$ , swing thru, cast off  $\frac{3}{4}$   
 Recycle, cast off  $\frac{3}{4}$ , swing thru  
 Recycle, swing thru, cast off  $\frac{3}{4}$   
 Recycle, boys run, wheel and deal  
 Left allemande.....  
 Heads square thru four, ocean wave  
 Trade the wave, men cross fold  
 Right and left thru, dive thru  
 Pass thru, right and left thru  
 Ocean wave, trade the wave  
 Men cross fold, left allemande.....

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Heads square thru four, ocean wave  
 Trade the wave, men cross fold  
 Right and left thru, dive thru  
 Pass thru, ocean wave, trade the wave  
 Girls cross fold, left allemande.....  
 Heads lead right and circle to a line  
 Pass thru, half tag, ends fold  
 Peel the top, step thru, wheel and deal  
 Left allemande.....  
 Heads square thru four  
 Circle half to a two-faced line  
 Half tag, trade and trade the wave  
 Centers run, half tag, trade and  
 Trade the wave, split circulate  
 Left allemande.....

Heads spin the top, turn thru  
 Ocean wave, trade the wave  
 Girls cross fold, square thru  $\frac{3}{4}$   
 Trade by, ocean wave, trade the wave  
 Girls cross fold, right and left thru  
 Dive thru, pass thru, ocean wave  
 Trade the wave, men cross fold  
 Square thru  $\frac{3}{4}$ , trade by, star thru  
 Left allemande.....



\*\*\*\*\*  
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Hal Petschke is trying to locate the record for the Conga Line dance. Remember, anyone? If you know the title and number, write this magazine or Hal, P.O. Box 27, Coventry, Ct. 06238

by Bob Howell

# easy level



## WHAT THE WORLD NEEDS NOW

*Adapted from the dance "Joy" written by Dena Fresh of Bella Vista, Arkansas.*

*Send in by Kirby Todd of Folk Valley, Illinois.*

RECORD: "What the World Needs Now," Jay Bar Kay 506W

POSITION: Open, facing LOD, inside hands joined.

FOOTWORK: Opposite throughout. Instructions for Man, Woman opposite.

## MEASURES:

- 1-4 WALTZ AWAY, 2, 3; TOGETHER, 2, 3; AWAY, 2, 3; WHEEL (LF $\frac{1}{4}$ ), 2, 3; Starting M's L (W's R), waltz slightly away and fwd; waltz together and fwd; waltz away, wheel as a couple L-face  $\frac{1}{4}$  turn to face COH, and all couples join hands in a large circle.
- 5-8 INTO CENTER, 2, 3; STEP, LIFT, —; BACK OUT, 2, 3; STEP, TOUCH, —; With all hands joined, starting M's L (W's R), waltz into the center L,R,L; step R, swing L fwd and rise onto R toe (lift), swinging joined hands high; back out to place (L,R,L); step R, touch L to R;
- 9-12 LADIES SOLO R-face WALTZ INTO CENTER; —; BACK STRAIGHT OUT; —; Dropping all hands, women turn R-face and solo waltz one complete revolution into the center using 6 cts; back straight out to place in 6 cts; (meanwhile men waltz balance L; R; L; R;)
- 13-16 MEN INTO CENTER; TURN R-face ( $\frac{1}{2}$ ); MOVE OUT TO PARTNER; —; Beginning on M's L, take 3 steps into center L,R,L; turn R-face R,L,R to face the wall; move out twd partner with 6 steps beginning on L, ending in closed position, M's back to COH; (meanwhile W bal R; L; R; L;)
- 17-20 VINE IN LOD, 2, 3; 4, 5, 6; BALANCE L; BALANCE R; Starting M's L (side, behind, side, front, etc.) dance a grapevine in LOD for 6 cts; waltz balance left; waltz balance right;
- 21-24 VINE IN LOD; —; CROSS OVER; STEP, TOUCH, —; Repeat the vine; change places, woman turning in front of man under her R and his L arm; step R, touch L, —;
- 25-28 VINE IN RLOD; —; CROSS OVER; FACE, TOUCH, —; Repeat the vine in RLOD for 6 cts; cross back so M's back is to COH; face partner and take closed position, while doing step, touch, —;
- 29-32 BALANCE BACK; MANEUVER; WALTZ; TWIRL; Balance back on M's L and hold for the measure; step fwd on M's R to a waltz maneuver; do a R-face turning waltz; twirl W to open position.

FOR A MIXER: On measure 15, instead of M moving out to his partner, he may move out diagonally to the lady on his left.

## FLIP FLOP MIXER

*Here is one sent to me by Dena Fresh that I have had a great deal of fun with, using it with groups of all ages.*

Dance by Jack & Helen Todd, Lexington, Kentucky

POSITION: Partners facing, M facing wall, no hands joined

FOOTWORK: None specified

### INTRO

#### MEAS:

- 1-4 WAIT; WAIT; BACK AWAY, 2,3, —; TOG, 2,3,—(WAVE TO PTR);
- 1-2 In facing pos no hands joined M fac wall wait 2 meas.
- 3 Back away from ptr. 3 steps
- 4 Walk fwd twd partner 3 steps, partners wave farewell.

### DANCE

- 1-2 BACK AWAY,2,3,—; WALK DIAG FWD (TO NEW PARTNER ON LEFT), 2,3,—;
- 3-4 WOMAN CLAPS R,—,L,—; MAN CLAPS R,—,L,—;
- 3 M place palms up as W claps M's R palm with her R, M's L palm with her L
- 4 W place palms up as M claps.
- 5-6 TCH R ELBOWS, —,2,—; TCH L ELBOWS,—,2,—;
- Touch elbows tog twice with right and twice with left.
- 7-7 TCH R HIPS, —,2,—; STAMP, STAMP, STAMP, —;
- 7 — Turning to BJO M face LOD ptrs tch R hips twice
- 8 Turning ¼ RF to face ptr with M facing wall, stamp floor.

DANCE GOES THROUGH 8 TIMES. After 8th ptr, change, instead of stamping 3 times on MEAS. 8, step apart from ptr and acknowledge.



## INFLATION REEL

*When Tony Parkes, originator of this contra, taught it at the 1973 Lloyd Shaw Fellowship, he explained that as you circled four, due to inflation, you had to go "a quarter more." Deane Serena of Colorado called the dance to "Whispering" and this combines a fine dance with smooth music to produce a great feeling!*

RECORD: Whispering, Balance BAL403A or any well-phrased 64-count reel.

FORMATION: 1,3,5, active and crossed over.

#### DANCE:

- |        |                     |  |
|--------|---------------------|--|
| Intro: | — — — —             | With the one below you do-sa-do        |
| 1-8    | — — — —             | — Same lady swing                      |
| 9-16   | — — — —             | Put her on the right, go down in fours |
| 17-24  | — — Wheel as couple | — Come back to place                   |
| 25-32  | — — Bend the line   | — Do a right and left thru             |
| 33-40  | — — — —             | — Ladies chain                         |
| 41-48  | — — — —             | — Circle up four                       |
| 49-56  | — — — —             | Once around and a quarter more         |
| 57-64  | — — Pass thru       | New corner do-sa-do                    |



## GOOD MORNING COUNTRY RAIN

*Before the snow flies, we get plenty of those fall rain storms. Here is an original variation involving a do paso, but this need not be called by name.*

RECORD: Red Boot RB 136

Opener, middle break, closer:

Circle left!

\* Like a warm and tender kiss

In an early morning mist

Left allemande the corner girl

Bow low to your own and weave the world

Good morning country rain

Do-sa-do and promenade

Magic that I can't explain

Good morning country rain.

Figure:

Four ladies center back to back  
Men run around the outside track  
Pass your own the next turn left  
Then a right arm turn your pet.  
Go back there, turn left again  
Full around, four ladies chain  
Take this new one promenade  
Good morning country rain.

Continued on Page 41

# Goofer Goo

TO HOW TO DO SOME OF

TWIST THE LION



DIAMOND CIRCULAR

LOCKIT



FLIP BACK

MOTIVATE



RECIPRO



# mer's Guide

OF THE LATEST MOVEMENTS



LATE

PHANTOM CIRCULATE



CAST A SHADOW



ROCATE



FLUTTER THE LINE

LOCK  
THE  
TOP



RECYCLE

PEEL  
THE  
TOP



COORDINATE



OF SPECIAL INTEREST TO THE  
HIGH FREQUENCY DANCER  
& ADVANCED PROGRAM  
ADVOCATE

# CHALLENGE CHALLENGER

by Jim Kassel

Fall is upon us. Great square dance weather. New classes plus new enthusiasm makes for the anticipation of a great year. Next month we will be reporting a number of new beginning challenge areas. Let's hear from your area. We need the news.

#### National Convention - San Antonio

The 1974 National was the best ever for hi-level dancing. The challenge room was staffed by six callers, all selected because of their reputation for being experienced at calling advanced dancing. A few other callers, pre-screened for ability to call this level, also participated.

The result was a very good consistent high level, and this has never occurred at any previous National. Many spectators were always on hand to watch.

A big round of applause for a job well done to Raleigh & Era Mae Wieand, leaders of hi-level dancing in San Antonio. They organized the hi-level after-parties which ran every night, and did considerable work in promoting the Convention.

In the past, hi-level dancers have been reluctant to attend National Conventions, because nothing was provided for them. The rooms were too small and the level extremely low, because callers were not screened for ability to call in that room. Dancers would be lucky to get five

good advanced tips the entire convention. Hopefully, this has now changed. If future Nationals provide hi-level dancing in the way San Antonio did, there is no doubt that this will attract more hi-level and challenge dancers to these conventions.

The 1975 National already looks good. Jim Earp, leader of hi-level dancing in Kansas City, has been placed in charge of the hi-level after-parties and we believe he will have something to do with the Challenge Room at the Convention too.

#### Texas

The first San Antonio Hi-Level Weekend was held over Labor Day and was considered a huge success. Raleigh and Era Mae Wieand organized the weekend, which ran for three days. Ed Foote was the caller.

San Antonio currently has three levels of tape groups, and Raleigh has two squares taking challenge lessons this fall. The area has steadily attracted dancers to higher level dancing in the eighteen months that the Wieands have been promoting it, and helping with this is caller Howard Mason, who runs a very good advanced workshop.

#### Arkansas

Things are looking up in Little Rock, where there are more people involved in hi-level dancing than ever before. There are two levels of tape groups going, and a new group has started taking challenge lessons this fall. Dave & Sue Smith are the leaders of hi-level dancing in the state.

The prime reason for the upsurge in interest is that Dave Smith has started calling. Apparently he is doing an outstanding job, because one source reports: "After only two months of calling, he sounds as though he

has been calling hi-level for three years". This means that whenever the dancers have trouble with certain calls on tape, he can immediately pick up the mike and give a drill on those calls, which is a big help. He is teaching a group the challenge basics this fall.

Having a caller is the secret to success for a hi-level area. People are just more interested in dancing to a live caller than in always dancing to tapes. Boston had challenge tape groups for four years, but no local challenge caller. Once Norm Poisson began calling, interest in challenge surged. The same thing appears to be happening in Arkansas.



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## **EASY LEVEL, Continued**

### **\* Alternate lines**

I have often sat for hours  
Watching rain fall on the flowers.

\* Many times I think of you  
And all the changes I went thru.

Tag: Magic that I can't explain  
Good morning country rain.

## **FUN 'N SUN Travel Trailer Park**

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by Ed Fraidenburg

**LS5024—JUST BECAUSE YOU ASK ME**  
by Randy Dougherty

1314 Kenrock Dr., San Antonio, Tx 78227

# WORK- SHOP

□ □ □ □ EDITED BY  
**WILLARD  
ORLICH**

## CHOREOGRAPHY

Square dance choreography seems to go through various phases of current interest. When Swing thru was first introduced, we went through a period of wave figures, i.e. Spin the top, Alamo style variation, etc. The interest in "H" figures (a wave between two couples) broke through with Spin chain thru after we looked at Spin a web, Change the web, etc. Relay the top, Spin chain the gears and even Motivate are spin-offs from the "mother" figure. More recently, we went through an epidemic of "diamond" choreography which was a partial take-off from this, i.e. "Spin back" as a set-up for a diamond circulate. All of this leads up to our current trend, the exploration of single file "column" choreography.

Little bits and pieces make up the complete total of anything, it seems. The revival and general use of Curlique really set up the interest in column geometry. From normal lines facing



each other, a curlique quickly sets the stage for an All-8 single file circulate. Our constant use of a double pass thru and cloverleaf conditioned our reflexes for further exploration, so that moving single files in opposite directions was only a natural outcome. We first seemed to experiment with setting up these column figures using what we knew, i.e. from a wheel and deal position, eight chain thru or trade by formation, plus a boy or a girl "run" addition. We became more sophisticated using the partner hinge and Reciprocate methods. But all of this lead to one glaring need — ways to get out of this choreographical situation.

The old standby, Cast off  $\frac{3}{4}$  from columns into waves, stayed with us for a long time. Then we began to play with fractional circulates to position dancers in weird and very exacting situations. The author's original explanation of a Relay the Deucey, for example, seemed way out. Today we Coordinate (this month) as a people mover. File to a Line along with today's experimentation with column get-outs such as Invert and Transfer the column looms brightly in the future as a completion of our current

square dance choreography craze. We think it's great! Of course, your work-show editor is biased; he's a choreographer and as such, enjoys intricate dance patterns. Square dancing would become boring without them.

# CALLERS' QUESTIONS

*FROM A CALLERS ASSOCIATION:*  
Put your mind to some new smooth ways to use standard figures (basics). Most of our members don't need a new figure; they need a fresh standard figure for dancers who can just barely stumble through a tag the line or curlique . . .

*ED. NOTE:* The above statement speaks for itself. The one phrase which catches our eye is "stumble through a tag the line." As a choreographer/teacher, one could spend an entire three hour callers' session on this subject alone. It seems to us to indicate many possibilities beginning with the original teach/learn phase through the experienced know-how ease of correct execution by both dancer and caller. Here are some sample questions one could dwell upon:

- What constitutes a "tag" command, the facing direction only (without the pass by)? The pass by motion only (without the facing part)? Always right shoulder pass by?

- *Who goes where, how far, when?*

- Dance comfort. To tag the line out of an ocean wave and especially a swing thru will break body flow. The best set-up is a two-faced line with couples right shoulder to shoulder, i.e. swing thru, centers run.

- The meaning of, with concrete ex-

amples: Tag (line/partner), half tag, three-quarter tag, in/out, right/left, zig-zag.

-The follow-up command, important to know -

Example, from parallel lines:

Half tag - (Swing thru)

Half tag in - (double pass thru)

Half tag out - (cloverleaf)

Half tag right - (eight chain thru)

Half tag left - (trade by)

Half tag zig-zag - (column circulate)

Now expand these same follow-up commands to a full tag the line, 1/4 tag, or 3/4 tag.

-Other variable uses:

From a partnership

From a promenade position

From a four/six people line

In conjunction with trades, runs, folds, hinges, etc.

*NOTE:* A whole evening of this to a dancer would be lost. One tip, maybe two, widely separated, at a time. The caller has enough "thought" material above to use with creative figures of his own for a whole year with a once-a-week club, one tip each week (52 a year), without ever having to repeat a figure. Believe it or not!

What's with this "syncopate" movement?

*ED. NOTE:* Forget it. Call it directionally to avoid building name memory banks. From parallel waves, centers cross run while ends slide together and trade, then all circulate. You have been calling this same movement for years as "trade the wave, all-8 circulate." A rose by any other name still smells the same.

AMERICAN SQUAREDANCE magazine WORKSHOP features original material submitted to the editor. New ideas are presented each month. Mail new and creative material to Willard Orlich, Workshop Editor, American Squaredance Magazine, P.O. Box 788, Sandusky, Ohio 44870.

# New Gimmick

\* \*

## GRAND PARADE

A Grand Square variation. From a static square, the heads step to the middle into an ocean wave, where they swing half by the right, new centers by the left three-quarters. At this point, the side ladies only step forward and join head men as their new partners. In the meantime, the side men courtesy turn the head ladies in front of them. Everybody promenades exactly half way (Head men are at home, side men in opposite positions). Repeat three more times to zero. A greater reaction is felt when called twice for the heads, then twice for the sides.

## VARIATION FIGURES

by Patrick Gale, Phoenix, Arizona

Heads Grand Parade, (once thru)

Sides flutter wheel, heads flutter wheel

Sweep a quarter, pass thru

Eight chain one, left allemande.....

Heads Grand Parade (once thru)

Sides star thru, substitute

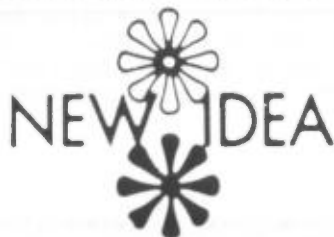
Centers star thru

Heads Grand Parade (once thru)

Heads lead right circle to a line

Right and left thru, slide thru

Eight chain three, left allemande.....



## COORDINATE

by Lee Kopman, Wantagh, New York

From single file circulate columns, all circulate once and a half, center six trade. The center two spread apart after their trade and walk straight out to hook onto the ends of the leads while

the lonesome people move up to join the waves as ends. Movement ends in parallel two-faced lines.

## AUTHOR'S EXAMPLES:

Heads lead right circle to a line

Curlique, All-8 COORDINATE

Wheel and deal, star thru,

Fan the top and change hands

Left allemande.....

Heads lead right, circle to a line

Curlique, triple scoot

All-8 COORDINATE, boys trade

Wheel and deal, pass thru

To a right and left grand.....

by Will Orlich, Bradenton, Florida

Head couples flutter wheel, star thru

Double pass thru, boys run

COORDINATE, ends run

Swing thru double, boys run

Lines pass thru, wheel and deal

Centers pass thru, left allemande.....

Head couples star thru

Four girls run left, COORDINATE

Couples hinge, triple trade,

Bend the line, star thru

Wheel and deal, left allemande.....

Head couples square thru, spin the top

Cast  $\frac{3}{4}$  around, COORDINATE

Couples hinge, triple trade

Partner hinge, U-turn back

COORDINATE, couples hinge

Bend the line, sweep a quarter

Left allemande.....

Heads lead right circle to a line

Pass thru, wheel and deal

Reciprocate, COORDINATE

Bend the line, star thru

Outsides trade, reciprocate

COORDINATE, boys circulate

All turn back, wheel and deal

Left allemande.....

Head couples pass thru

Separate behind sides, star thru

Trade by, partner tag right

COORDINATE, partner tag

Trade by, star thru, couples hinge

Bend the line, swing thru

Turn thru, left allemande.....

by Jack Lasry, Miami, Florida

Heads lead right circle to a line

Curlique, COORDINATE

Boys run, girls run

Left allemande.....

Heads lead right circle to a line

Right and left thru

Rollaway half sashay

Curlique, COORDINATE

Bend the line, box the gnat

Right and left thru, slide thru

Left allemande.....

Heads lead right circle to a line

Right and left thru

Rollaway half sashay, curlique

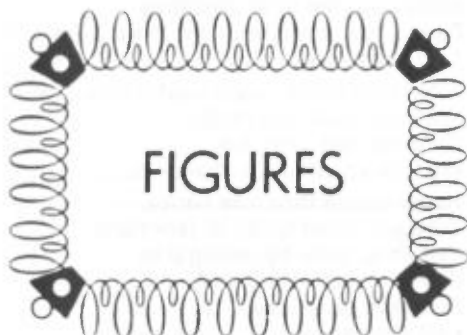
COORDINATE, girls circulate

Boys trade, bend the line

Star thru, those facing out cloverleaf

Centers star thru, zoom, swing thru

Turn thru, left allemande.....



## FIGURES

**by Jack Lasry, Miami, Florida**

Heads lead right circle to a line

Right and left thru

Dixie style to a wave

Left swing thru, girls cross run

Boys trade, turn thru

Left allemande.....

Heads lead right circle to a line

Right and left thru

Dixie style to a wave

Left swing thru, girls cross run

Boys trade, grand right and left.....

Heads lead right circle to a line

Right and left thru

Dixie style to a wave, boys trade

Left swing thru, girls cross run

Girls circulate, boys trade, boys run

Wheel and deal, dive thru

Pass thru, left allemande.....

Heads square thru four hands

Curlique, swing thru, split circulate

Spin the top, right and left thru

Flutter wheel, sweep a quarter

Left allemande.....

Head gents and corner, up and back

Box the gnat, right and left thru

Two ladies chain, send them back

Dixie style to a wave, left allemande.....

**by Gil Crosby, Gainesville, Florida**

Four ladies chain three-quarters

New head ladies chain, heads rollaway

Join hands, circle left

Four men forward and back,

Spin the top, turn thru

Slide thru (and check your line)

Girls trade, girls run left

Boys trade, left swing thru

Girls trade, left swing thru

Boys trade, left allemande.....

Allemande left, go forward two

Right and left, turn back one and

Turn partner right to a wrong way thar

Shoot the star to an Alamo style

Balance, left swing thru double

Left allemande.....

**TRAIL OFF or CROSS PEEL OFF**

**Figures by Al Scheer, Littleton, CO.**

Head ladies chain,

One and three lead right, circle to a line

Pass thru, wheel and deal,

Double pass thru, cross peel off

Pass thru, tag the line

Do a clover leaf, centers pass thru

Left allemande.....

Heads square thru, split the outside

Round one, pass thru, centers arch

The ends turn in, double pass thru

Then cross peel off, pass thru

Tag the line, do a clover leaf

Double pass thru, outsiders partner trade

Left allemande.....

**by Hank Drumm, Errol, New Hampshire**

Heads square thru, swing thru

Boys run, couples scoot back

Couples walk and dodge, tag the line

Peel off, ladies flutter wheel

Star thru, swing thru, boys run

Couples scoot back, walk and dodge

Wheel and deal, square thru  $\frac{3}{4}$

Left allemande.....

Sides face while heads spin the top

Sides Grand square eight counts

Swing thru double (two waves)

Center four spin the top

Ends back up Grand Square (8 counts)

Swing thru double (two waves)

Center four spin the top



Ends back up Grand square (8 counts)  
Two waves swing thru, box the gnat  
Crosstrail thru to left allemande.....

**by George Etzel, So. Cal. Callers Assn.**

Sides right and left thru  
Head ladies chain three-quarters  
Head men slide thru, circle four  
Head men break to a line, pass thru  
Wheel and deal, ladies square thru  $\frac{1}{4}$   
Circle four head men break to a line  
Pass thru, wheel and deal,  
Ladies star right once around  
Pick up your partner arm around  
Heads wheel around, pass thru  
On to the next, star thru  
Square thru  $\frac{1}{4}$ , left allemande.....

Head ladies chain three-quarters  
Side men turn 'em to a line of three  
Head men slide thru, circle four  
Head men break to a line, pass thru  
Wheel and deal, ladies flutter wheel  
Sweep a quarter, four men square thru  
Circle four, head men break to a line  
Pass thru, wheel and deal,  
Ladies flutter wheel, sweep a quarter  
Men square thru, spin chain thru  
Swing thru, men run, partner trade  
Right and left thru, crosstrail  
Pass one girl, left allemande.....

**by Don Varner, So. Cal. Callers Assn.**

Heads pass thru, separate around one  
To a line, star thru, zoom  
Centers pass thru, left allemande.....  
Heads pass thru, separate around one  
To a line, star thru, double pass thru  
Cloverleaf, centers square thru  $\frac{1}{4}$   
Left allemande.....

Heads pass thru  
Separate around one to a line  
Swing thru, centers trade  
Box the gnat, slide thru  
Centers right and left thru, zoom  
Square thru  $\frac{1}{4}$ , left allemande.....

Heads pass thru  
Separate around one to a line  
Spin the top, boys run, pass thru  
Wheel and deal, centers square thru  
Separate around one to a line  
Spin the top, boys run, pass thru  
Wheel and deal, centers square thru  $\frac{1}{4}$   
Left allemande.....

Heads pass thru

Separate around one to a line  
Spin the top, swing thru  
Centers trade, slide thru  
Couples circulate, wheel and deal  
Pass thru, trade by  
Left allemande.....

**by Patrick Gale, Phoenix, Arizona  
(So. Cal. Callers Assn.)**

Grand Parade (once thru)  
Sides flutter wheel, star thru  
Pass thru, slide thru, pass thru  
Partner tag, trade by, eight chain one  
Left allemande.....

Heads curlique, walk and dodge  
Curlique, walk and dodge  
Bend the line, pass thru  
Move onto the next, pass thru  
Partner tag, trade by, eight chain three  
Left allemande.....

Side ladies chain, heads square thru four  
Curlique, walk and dodge,  
Bend the line, pass thru  
Eight chain one, left allemande.....

Heads square thru four hands,  
Curlique, scoot back, all face right  
Pass thru, trade by, swing thru  
Boys run, wheel and deal  
Dive thru, pass thru  
Left allemande.....

Four ladies chain three-quarters  
Four ladies chain across  
Heads promenade half  
Heads lead right and circle to a line  
Pass thru, partner tag, trade by  
Left allemande.....

**by John Ward, Alton, Kansas**

All four ladies chain across the way  
Then all four couples half sashay  
Heads square thru four  
Square thru four with side two  
All U-turn back, square thru  $\frac{1}{4}$   
Left allemande.....

Sides do a half sashay  
Heads square thru four  
Square thru four with side two  
All U-turn back, star thru  
Centers square thru  $\frac{1}{4}$   
Left allemande.....

All four couples half sashay  
Heads square thru four  
Square thru four with side two  
All U-turn back, square thru four

Trade by, left allemande.....

Heads crosstrail thru, go around two  
 Make lines of four, join hands  
 Circle to the left, boys move up  
 Square thru four, star thru  
 Bend the line, left allemande.....

Heads lead right circle to a line  
 Ends move up and star thru  
 Same couples square thru four  
 Around the same sex do-sa-do  
 Boys trade, girls trade  
 Centers trade, boys run  
 Flutter wheel, left allemande.....

Heads lead right, circle to a line  
 Pass thru, tag the line right  
 Wheel and deal, do-sa-do to ocean wave  
 Swing thru, girls run  
 Pass thru, tag the line right  
 Wheel and deal, do-sa-do to ocean wave  
 Swing thru, boys run  
 Left allemande.....

Heads lead right circle to a line  
 Pass thru, boys run, ends circulate  
 Split circulate, boys run  
 Wheel and deal, flutter wheel  
 Left allemande.....

1 and 2 flutter wheel  
 2 and 3 flutter wheel  
 3 and 4 flutter wheel  
 All four couples half sashay  
 Left allemande.....

All four ladies chain across  
 All four ladies chain  $\frac{3}{4}$  round  
 1 and 2 flutter wheel  
 2 and 3 flutter wheel  
 3 and 4 flutter wheel  
 Same couples do a right and left thru  
 Same couples do a star thru, pass thru  
 Left allemande.....

Heads square thru four  
 Do-sa-do to an ocean wave  
 Swing thru, cast off  $\frac{3}{4}$  round  
 Form new waves, everybody circulate  
 Swing thru, cast off  $\frac{3}{4}$  round  
 Form new waves, everybody circulate  
 Swing thru, cast off  $\frac{3}{4}$  round  
 Form new waves, everybody circulate  
 Change hands, left allemande.....

Heads square thru four, swing thru  
 Scoot back, boys double circulate  
 Swing thru, scoot back  
 Boys double circulate, change hands  
 Left allemande.....

Heads square thru four, swing thru  
 Scoot back, cast off  $\frac{3}{4}$   
 Swing thru, scoot back, cast off  $\frac{3}{4}$   
 Swing thru, scoot back, cast off  $\frac{3}{4}$   
 Change hands, left allemande.....

Heads crosstrail thru, go around two  
 Line up four, pass thru,  
 Tag the line right, wheel and deal  
 Swing thru, ends circulate  
 Swing thru, ends circulate  
 Boys run, all square thru  $\frac{3}{4}$   
 Left allemande.....

Heads lead right circle to a line  
 Pass thru, tag the line  
 Leads U-turn back, curlique  
 Walk and dodge, do a partner trade  
 Pass thru, tag the line  
 Leads U-turn back, curlique  
 Walk and dodge, do a partner trade  
 Left allemande.....

Heads lead right circle to a line  
 Pass thru, tag the line  
 Leads U—turn back, curlique  
 Split circulate, scoot back  
 Walk and dodge, do a partner trade  
 Left allemande.....

Heads lead right circle to a line  
 Pass thru, tag the line  
 Leads U-turn back, curlique  
 Spin chain thru, ends circulate  
 Boys run, bend the line  
 Left allemande.....

Heads lead right circle to a line  
 Pass thru, tag the line  
 Leads U-turn back, curlique  
 Spin chain thru, ends double circulate  
 Spin chain thru, ends double circulate  
 Boys run, left allemande.....

Head gents face corner, box the gnat  
 Boys go up and back, square thru four  
 Do-sa-do to a wave, swing thru  
 Scoot back, ends circulate  
 Swing thru, scoot back, ends circulate  
 Boys run, all square thru  $\frac{3}{4}$   
 Left allemande.....

Heads star thru, then U—turn back  
 Around the same sex, do-sa-do  
 Swing thru, ends circulate, swing thru  
 Boys run, left allemande.....

Heads star thru, U-turn back  
 Around the same sex, do-sa-do  
 Spin chain thru, ends circulate  
 Spin chain thru, boys run

All crosstrail thru, left allemande.....

Head two couples half sashay

All join up hands and circle left

Men go up and back, half square thru

Do-sa-do to an ocean wave

Swing thru, ends circulate

Swing thru, ends circulate

Men run, left allemande.....

Heads lead right, circle to a line

The ends move up and star thru

Then half square thru

Around the same sex, do-sa-do

Swing thru, ends circulate

Swing thru, girls run

Left allemande.....

Heads lead right circle to a line

Pass thru, tag the line right

As couples, circulate, wheel and deal

Swing thru, boys run, left allemande....

Head gents face corners, box the gnat

Girls move up, do-sa-do

Spin the top, walk ahead, do-sa-do

Spin the top, walk ahead, all U-turn back

Star thru, California twirl

Two ladies chain in the center

Centers pass thru, left allemande.....

Heads square thru four, curlique

Split circulate, scoot back

Walk and dodge, do a partner trade

Flutter wheel and sweep a quarter

Left allemande.....

Head gents face corner, box the gnat

Girls go up and back, square thru four

Split the boys and make a line

Pass thru, tag the line right

Wheel and deal, flutter wheel

Left allemande.....

### LOCK IT FIGURES

LOCK IT: From an ocean wave, centers cast off  $\frac{1}{4}$  while the ends move up  $\frac{1}{4}$  ending in an ocean wave.

Heads square thru four, swing thru

Lock it, swing thru, lock it

Do a right and left thru

Left allemande.....

Heads square thru four, curlique

Cast off  $\frac{3}{4}$ , make a wave, lock it

Swing thru, lock it, boys run

Wheel and deal, left allemande.....

Heads square thru four, swing thru

Continued on Page 63

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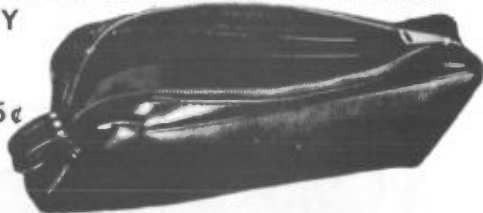
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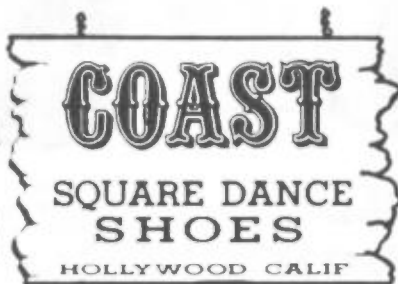
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1258— When My Blue Moon Turns To Gold, Caller: Mike Sikorsky\*

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PENNSYLVANIA— Fall Festival, Nov. 9, Franklin Area High School, Murrysville; Ken Anderson, Alan Tipton, Vic Miller, Larry Herrod, George & Eileen Eberhart. Write Sue & Estill Duggins, 1305 Skyridge Dr., Pittsburgh, PA 15241.

PENNSYLVANIA— 8th Annual Horn of Plenty, Fort LeBoeuf H.S. Waterford; Ron Schneider, Lee Kopman, Hal Greenlee, Gene Smith. Write George & Shirley Wisniewski, 6421 Wattsburg Rd., Erie, PA 16509.

NEW JERSEY— Jolly Eights Special, South Valley Elementary School, Moorestown, Nov. 15; Ken Anderson. Write Dick Boren, 345 W. Third St., Moorestown, NJ 08057.

KENTUCKY— Southwestern Ohio S/D Fed. Fall Festival, Nov. 16, Armory, Ft. Thomas; Dave Taylor, Edna & Gene Arnfield. Write Gary Wheeler, 3986 Trebor Dr., Cincinnati, OH 45236.

NORTH CAROLINA— Fall Festival, Fed. of Folk & S/D, Asheboro, Nov. 16. Write Ruth Jewell, 2725 Rothgeb Dr., Raleigh, NC 27609.

OHIO— Trophy Presentation Ball, Nov. 17, PM Dance Club, Dayton; Jerry Helt & Hank Mays. Write PM Club, PO Box 505, Dayton, OH 45401.

OHIO— Harvest R/D Ball, Bowling Green State U., Bowling Green, Nov. 17; Betty & Clancy Mueller. Write Dave & Shirley Fleck, 3444 Orchard Tr., Toledo, OH 43606.

TENNESSEE— 12th Ann. Mid-South S&R/D Festival, Nov. 15-16, Memphis; Frank Bedell, Gary Shoemaker, Irv & Betty Easterday. Write Johnny & Helen Woodburn, 4977 Chickasaw Rd., Memphis, TN 38117.

NEW JERSEY— Round-A-Rama, Somers Pt. Nov. 15-17; Phyl & Frank Lehnert, Joyce & Rick McGlynn. Write Penthouse Weekend, PO Box 146, Somers Pt., NJ 02044.

MANITOBA— 4th S&R/D Convention, Marlborough Hotel, Winnipeg; Nov. 22-23. Write Bill Duncan, 580 Campbell St., Winnipeg, MT R3N 1C1.

KENTUCKY— Castoffs 10th Miss-ter America Pageant, Louisville; Nov. 22; Stew Shacklette, Elbert & Evelyn Bratcher. Write Stew Shacklette at 8612 Seaforth Dr., Pleasure Rg. Pk., KY 40258.

VIRGINIA— Shenandoah Valley S/D Festival, Natural Bridge; Nov. 22-23; Gary Shoemaker, John Saunders, Allen Tipton, Ray & Bea Dowdy. Write Dave & Nancy Schletter, 2824 S. Jefferson St., Roanoke, VA 24014.

KENTUCKY — Ky. Callers Assoc. 14th Ann. Thoroughbred Whirl, Nov. 23, Ky. State Fairgrounds, Louisville.

OHIO— Jerry Helt Fan Club Cancer Benefit, Nov. 24, IUE Union Hall, Dayton. Write PM Dance Club, PO Box 505, Dayton, OH 45401.

NEW JERSEY— 1st Ann. Mid-Atlantic Festival, Dennis-Shelburne Hotel, Atlantic City, Nov. 28-30; Clint McLean, Al Brundage, Bill Dann, Marshall Flippo, John Hendron, Lee Kopman, Ron Schneider, Easterdays, High-burgers, McGlynns. Write the Hotel, PO Box 1148, Atlantic City, NJ 08404.

SOUTH CAROLINA— 2nd Ann. Thanksgiving S/D Camporee, Nov. 28-30; Myrtle Beach, SC; Ray Pardue, Harry Lackey.

NEW MEXICO — Ski-n-Square Weekend, Red River; Nov. 29-30; Glenn Vowell, Rick Smith. Write Chuck & Laurette Graff, 105 Trail St., Crowley, TX 76036.

D.C. — Washington Fall Cotillion, Hilton Hotel, Nov. 29-Dec. 1; Gary Shoemaker, Jerry Haag, Jack Lasry, Jack Ritter, Lehnerts. Write Ralph & Joanna Voight, 6211 Rockhurst Rd., Bethesda, MD 20034.

PENNSYLVANIA— Northeast PA S/D Assoc. Fall Festival, H.S. Dallas; Nov. 30; Manny Amor, Dan Shattell, Carl Hanks, Red Correll, Murray & Dot Truax. Write Carl & Peggy Bolcom, RD 1, Waymart, PA 18472.

KANSAS— CKSDA 3rd Ann. Jubilee, Nov. 30, Colby; Don Ashworth, Randy Dougherty, Homer & Vera Todd. Write Wayne & Kathleen Woerpel, PO Box 264, Colby, KS. 67701.

OHIO— 10th Ann. Doubleheader, UAW-CIO Union Hall, Marion; Nov. 30; Ed Foote, Deuce Williams. Write Martin & Carol Stambauch, 2644 Marion-Marysville Rd., Marion, OH 43302.

OHIO— 15th Ann. Snow Festival, Dec. 1, K of C Hall, Akron; Rick & Joyce McGlynn.

Continued on Page 57

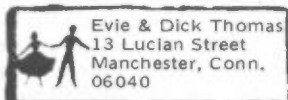
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## EVENTS, Continued

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NEW JERSEY — Mini-Festival, Dec. 1, Caldwell College, Caldwell; Skip Smith, Glenn Cooke, Don Hanhurst, Kerry Stutzman, Bob & Jean Kellogg. Write J. Bates, 110 Lake Dr., Mt. Lakes, NJ 07046.

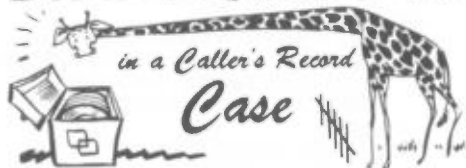
## ENCORE, Continued

exclusive (50 years and older) group of square dancers. Sixty-four members of the Paws and Taws meet weekly to demonstrate that youth is a state of mind. This retirement community has boomed from a cotton field to 8000 residents in less than four years and 90% of the dancers have learned to dance since coming to Sun City.

## STRAIGHT TALK, Continued

pivot has to be the most inventive thing yet! All is not lost, however, there are many good things happening that do indeed contribute to the well being of the square and round dance movement. Look at the many hours that are spent by our leaders in introducing people of all ages to dancing who otherwise would never know the joys of moving to music. Most of us are pretty proud of being dancers and at the drop of a hat will demonstrate the art or talk about it to the uninitiated until out of sheer exhaustion they join with us. As I have said, it is a question of stewardship, and as long as the good points outnumber the bad, then square dancing is in good shape.

# Steal a Little Peek



George Jabbusch has been calling since 1958 in Ohio and Florida, and has called for the American Squares Workshop since its inception when Willard Orlich became Workshop Editor. He calls seven to ten sessions a week during the season in Bradenton, Florida, and urges dances to contact him and wife, Marge, when in the area. (Ph. 755-7529)

George's record case reveals:

## HOEDOWNS

Drummer Boy  
Gold Diggin'  
Are You Handy  
Oh Boy

## SINGING CALLS

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Wizard

George calls for several high-level groups, now dancing:  
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Push open the gate  
Cast a shadow  
Motivate  
Half tag trade  
Load the boat  
Spin chain the gears



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- 5051 I Wish That I Had Loved You Better — Ross Quast
- 5052 Love Is Like A Butterfly — Mort Simpson

Distributed by Corsair Continental.

# EXPERIMENTAL BASIC

# PULSE POLL



Not a week goes by in the AMERICAN SQUAREDANCE office without some mention by callers or corresponders of the Pulse Poll results. Your editors are glad to publish a monthly report of such great assistance to callers. Here it is for November. The numbers in parentheses are October's standing in the poll.

## PRACTICALLY MAINSTREAM

(Plus-10 over the standard 75 group)

1. Flutterwheel (1)
2. Curlique (2)
3. Sweep a quarter (5)
4. Walk and Dodge (6)
5. Scoot Back (3)
6. Zoom (4)
7. Spin Chain the Gears (7)
8. Partner trade
9. Cloverflo (9)
10. Fan the top

ALSO RAN: Split/Box/Single file circulate, Peel the top, Partner tag.

## TOP TEN EXPERIMENTAL

(Highly experimental, use with caution)

1. Coordinate (4)
2. Peel the top (1)
3. Cast a shadow (8)
4. Recycle (2)
5. Lock it (5)
6. Motivate (3)
7. Half tag/trade/roll (6)
8. Reciprocate (7)
9. Ferris wheel
10. File to a line

ALSO RAN: Flip back, Rotary tag/star, Lock the top, Transfer the column, Vertical tag.

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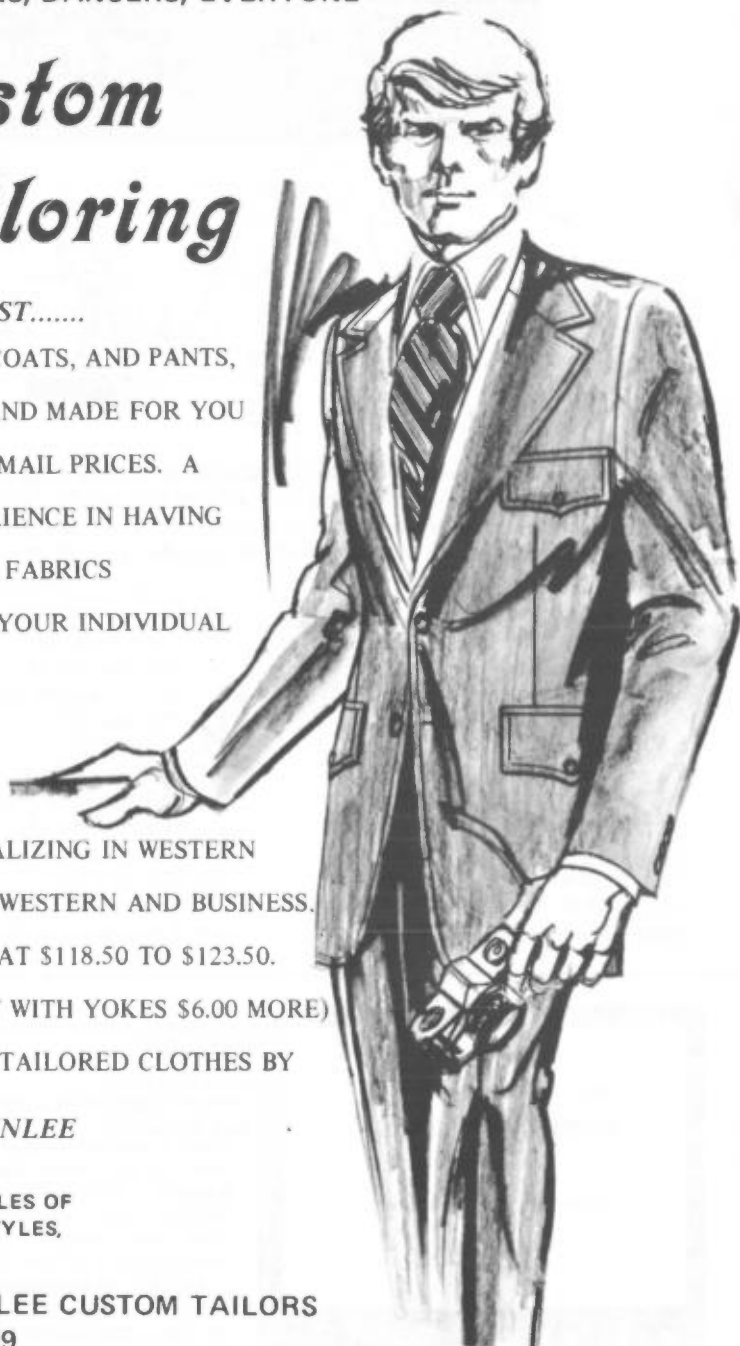
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#### **GROWTH IN GEORGIA**

The tenth annual Jekyll Island Jamboree with fifty-two squares in attendance was held in August, 1974. The staff wishes to thank all the square and round dancers who have participated in the event, and helped to attain its present success. The eleventh Jamboree will be held August 15-17, Jekyll Island, Georgia.

Bob Bennett of Valdosta, who sent the above news, also reports that dancing activity in his home town is continuing to grow. Nine and a half squares have graduated during 1974, and a new class is under way. The club continues to dance in the local nursing homes, making faces light up with pleasure. The Belles and Beaux Club members enjoy it too.

#### **AUSTRALIAN NATIONAL CONVENTION**

Adelaide in June hosted some 1100 dancers from all the states of Australia at the 15th National Square Dance. Dancers came by air, train, cars and buses, with some buses traveling from Brisbane, Perth and Newcastle, having trail dances enroute. The next convention will be held in Melbourne, Victoria, in June 1975. Convenor will be Ron Whyte, 265 Wickham Road, Moorabbin 3189. In 1976, the convention will move to Easter time in Hobart, Tasmania, owing to cooler weather in June down that way.

*Bill & Marion Matthews  
Narraweena, Australia*

#### **CALLERS' CLINIC**

The Dance Leaders of the Delaware Valley have scheduled a callers' clinic for members on Nov. 10. Jack Lasry

will conduct the one day session and call an evening dance at the Moorestown Recreation Gym. A record crowd is expected for this outstanding program.

#### **OHIO STATE FAIR**

Governor John Gilligan proclaimed September 16 to 22 as Square Dance Week in Ohio, during the Ohio State Fair. Mrs. Cleo Horton, a member of the governor's staff and a western square dancer, read the proclamation on behalf of the governor. Three hundred couples representing over sixty Ohio clubs participated in five and one half hours of continuous square and round dancing. Callers for the evening included: Ted McQuaide, Scott Sharrer, John Hucko, Harry Hayward, Keith Zimmerman, Don Chelman, Bill Stiehle, Jim Lambert, Audy Spangler, with George D'Aloiso cueing the rounds. Lannie McQuaide and the Party Line Dancers demonstrated a program of contras, and the Flair and Marlers Round Dance Clubs performed a tango, waltz, and Dixieland Rag.

*Pete Franks  
Groveport, Ohio*

#### **HAPPINESS IS HEARTLAND IN '75**

Dancers who spend a square dance vacation in the heart of the nation next June will find much to visit in the two states of Kansas and Missouri. The National Convention will be the highlight of your heartland trip, June 26, 27 and 28, 1975.

Before or after the convention, visit Kansas, the home state of President Dwight D. Eisenhower, and Missouri, the home state of President Harry S. Truman.

The two Kansas Citys, Missouri and Kansas, have something for everyone. There is the Harry S. Truman Sports Complex, Swope Park, the Nelson Art Gallery, Liberty Memorial, Crown Center, and Benjamin Stables, just to name a few.

Write for registration information now to: 24th National Convention, P. O. Box 9969, Kansas City, MO 64134.

## LADIES' CHOICE, Continued

of belting, she used a clorox bottle for the waistband of her skirts. It was quite effective, didn't fold over, and could be cut in any width.

How beautiful the stage looked when peopled by lovely ladies in pastel colored dresses and yards and yards of nylon tulle billowing out beneath them. We really are a special breed. How much prettier a lady square dancer can look than ladies in any other hobby. As for me, I not only think I look prettier, I surely feel prettier than

when I'm wearing street clothes. Even the shoes are more comfortable. So many times new dancers are appalled by the wide petticoats. I've known women to put them under the mattresses to take out the fullness. The minute mine lose theirs, I wear two — just so I can maintain the bouffant look.

Again I must say how lucky we all are. Not only do we have a fantastic activity that is stimulating mentally and physically, but our costumes are designed to make us always look and feel our prettiest.

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## WORKSHOP, Continued

Lock it, swing thru, lock it  
Do a right and left thru, pass thru  
Trade by, swing thru, lock it  
Swing thru, lock it, right and left thru  
Pass thru, trade by, left allemande.....

Head two couples half sashay  
Lead to the right and circle four  
Ladies break to a line of four  
Pass thru, tag the line right  
Couples circualte, boys circulate  
Girls fold, left allemande.....

Head two couples half sashay  
Lead to the right and circle four  
Ladies break to a line of four  
Pass thru, tag the line right  
Wheel and deal, flutter wheel  
Pass thru, left allemande.....

## CALLING TIPS, Continued

Make sure your mouth is open, your teeth apart and your tongue and lips create the true sounds. Cut out the affecting accent! Call as you talk!

*Art Shepherd  
from the New Zealand Journal*

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## DANDY IDEA



### INFO-STAND

Jac Franssen of The Hague, Netherlands, sent the photo at right, with a description of the display board used by his group. Made of six pieces of hard-board, 4 feet by 10 inches, 1/8 inch thickness, it's very easy to carry when folded and bound with a strap. The sections are tied together with linen tape. Books and flyers are placed in plastic "passapartous" placed on the board with the same tape.



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# RECORDS

## ROUND DANCES

by Frank & Phyl Lehnert

### MISS PEABODY BROWN — Grenn 14197

Choreography by John & Mary Macuci  
Excellent "Sweet Georgia Brown" music and a good fun-to-do, fast-moving, challenging Peabody Foxtrot.

### SWEET EVAGEAN— Grenn 14197

Choreography by Francis & Yvonne Halbison  
Smooth "My Kind Of A Girl" music; a pleasant intermediate two step with a long ending.

### TIP OF MY FINGERS— Hi Hat 928

Choreography by Eddie & Audrey Palmquist  
Excellent music and a good very easy waltz.

### ROUND THE WORLD— Hi Hat 928

Choreography by Geneve & Tommy Thomas  
"Around the World In 80 Days" music; fast-moving intermediate waltz routine.

### MY HONEY — Blye Star 1993

Choreography by Al & Jean Gordon  
Good "Honeybun" music; a flowing easy intermediate two step; flip side cued by Al.

### RYAN'S DAUGHTER— Telemark 896

Choreography by Carmen & Mildred Smarrelli  
Good music from the movie; a fast-moving but flowing intermediate-plus two step.

### BAMBOO TREE— MacGregor 5033

Choreography by Marty & Flo Winter  
Good music; an interesting easy two step.

### I'M CONFESSIN'— MacGregor 5033

Choreography by Art & Daisy Daniels  
Familiar tune; a flowing easy-intermediate two step.

### CHOP SUEY POLKA— Blue Star 1991

Choreography by Dottie & Van Vander Walker  
A repress of the good old favorite; flip side cued by Charley Proctor.

### BABY FACE — Hi Hat 929

Choreography by Pete & Carol Murbach  
Good swinging music with a fun-type easy-intermediate two step with swivels and kicks.

### WHY ASK FOR THE MOON— Hi Hat 929

Choreography by Jack & Na Stapleton  
Very easy three-part two step.

### SIESTA IN SEVILLE — Grenn 14198

Choreo by Mary Alice & John Hefeneideo  
A nice copy of the old favorite; good intermediate two step.

### TANGO MANNITA— Grenn 14198

Choreography by Nita & Manning Smith  
Repress of the classic intermediate tango.

---

### COVER TALK

The cover this month is a family affair. Cathie worked the design in needle-point over a nine-month period, and "hatched" the handsome violin creation, which is now framed and measures a yard high. It was then shipped to Syracuse, New York, where Stan's brother, a professional photographer, made the full color photo. From there on it became a job for the engraver and printer to "pull the strings" to produce a "resin-ably" good cover.

---

### GRAND SQUARE DANCER, Continued

ory of all their contributions. A unique, specially hand-made, oversize box camera, placed on a tripod, was unveiled. Dan was given the honor of cranking the handle, resulting in two flowing tapes dropping from the camera in a steady stream of individually wrapped half-dollars.

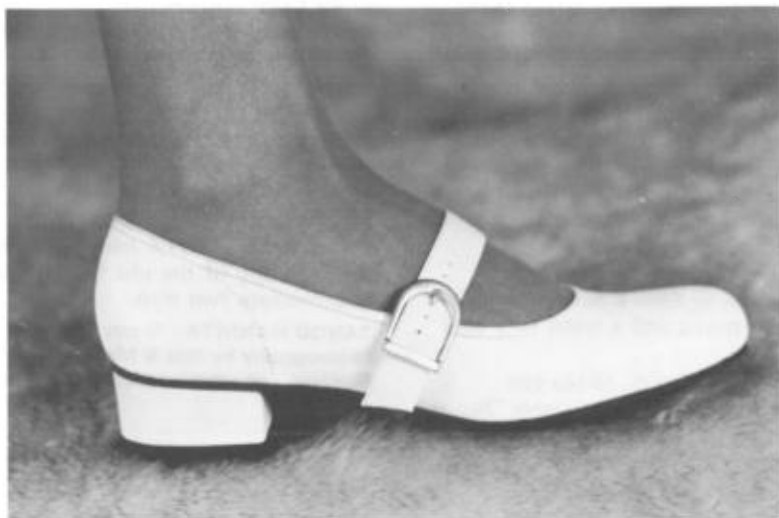
Special guests included Pauline's father, who is 97 years young, one of their two daughters, Arlene Sueoka, and three of their six grandchildren.

The Yellow Rockers and Boxinettes Clubs were hosts. The ladies served refreshments in Japanese attire and wore fresh flowers in their hair. Forty cakes were donated, with a number of them decorated for the occasion.

Dan and Pauline feel there is nothing to compare with square dancing for having fun and meeting friendly people. They truly do their part, too.

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Two hoedown records were released this month. A real fine hoedown on Windsor with good music and beat has a muted trumpet to make this a desirable record. The other hoedown record is a Grenn which was discontinued when new pressings were hard to come by but now has been re-released. "Knock" has a bit too much melody and "S.J. Traditional" is a very good fiddle number. Here they are:

**GET ALONG/SADDLE UP** — Windsor 5049  
Music by the Windsors.

**KNOCK/S.J. TRADITIONAL** — Grenn 12123  
Music by Al Russ.

**MAMA DON'T ALLOW** — Lore 1146

Caller: Johnny Creel

An all-around great record. Caller can take a second look at this music as a hoedown. Peel and Streak is explained in the call sheet. FIGURE: Heads square thru four hands, corner do-sa-do, swing thru and the girls fold, peel and streak, swing thru, four ladies circulate, swing corner, allemande new corner, come back one and promenade.

**ON A HIGHWAY HEADED SOUTH** — Dance Ranch 627; Caller: Ron Schneider

Fine music and a real nice figure make this recording a number that most callers will like and most dancers will ask for. FIGURE: Heads promenade half way, sides square thru four hands, do-sa-do the outside two to an ocean wave, all eight circulate, girls trade, swing thru, swing corner, left allemande, come back and promenade.

**THANK YOU WORLD** — Red Boot 169

Caller: Elmer Sheffield, Jr.

Elmer Sheffield can always be counted upon to bring us a good recording and this is no exception. FIGURE: Four ladies chain three quarters, heads promenade three quarters, sides square thru three hands, circle four three quarters round again, square thru three hands, corner swing, promenade.

**LUCKY RAMBLE** — Lucky 020

Caller: Don Shotwell

Very good music and dance. Lucky gives us a good alternate figure with this one. FIGURE: Heads curlique, boys run right, ocean wave, swing thru, boys run right, wheel and deal to face those two, pass thru, cloverflo, pass thru, trade by, swing, allemande left new corner and promenade.

**HAVING A BALL** — Windsor 5048

Caller: Al Stevens

A very good record. Good figure and great ragtime piano. FIGURE: Heads square thru four hands, corner do-sa-do, swing thru and boys run right, tag the line, go all the way through, then cloverleaf away, four ladies square thru three quarters, swing corner, promenade.

**I THINK I'M GOING TO MAKE IT ALL**

**THE WAY** — Dance Ranch 626; Frank Lane

We think that Frank will make it all the way with this record which is a good 'un. He uses the Grand Square in opener, break and closer, which allows him time for a lot of cute talk. FIGURE: Heads slide thru, pass thru, make two stars, keep on turning, reverse the stars, heads to the center for a flutter wheel, pass thru, swing thru, turn thru, swing the corner, promenade.

**NEVER AGAIN** — Bogan 1259

Caller: Lem Gravelle

A real nice tune and a fine figure that's a bit different. FIGURE: Heads square thru four hands, corner do-sa-do, star thru, into the middle and back, right and left thru, turn a quarter, girls trade, wheel and deal, swing the corner, left allemande, promenade.

**RED ROSES FROM THE BLUE SIDE OF TOWN** — Blue Star 1996; Al Brownlee

Very good music with a fine figure makes this a very usable record. FIGURE: Heads right and left thru, curlique, walk and dodge, partner trade, flutter wheel, pass thru, right and left thru, swing thru, then swing thru again, swing the lady and promenade.

**CARELESS LOVE** — Hi Hat 440

Caller: Lee Schmidt

Very good Hi Hat music and a fine figure. The opener, break and closer use the Highland Swing or Ballerina Swing and the call sheet tells us if these swings are not used in our areas, then do a do-sa-do in this spot. We wonder why Hi Hat could not enlighten the unenlightened with instructions for these swings, or are instructions extra? FIGURE: Heads do a swing star thru, circle four and break to a line, up and back, swing thru, box the gnat, hang on tight, right and left thru,

ladies lead Dixie style, ocean wave and balance there, step thru, swing corner and promenade.

# MY HEART SKIPS A BEAT— Kalox 1164

Caller: Harper Smith

This tune is one of the all-time greats and was originally on the MacGregor label. Now, with an updated call the tune is well worth another go-round. FIGURE: Heads promenade half way, right and left thru, flutter wheel, sweep a quarter, pass thru, do-sa-do, swing thru, boys trade, swing and promenade.

# BICYCLE MORNING— Swinging Square

2368; Caller: Gary Mahnken

Good music and a good dance. Gary's calling is fine. FIGURE: Heads curlique, boys run right, do-sa-do with the outside two, swing thru, boys run, couples circulate, wheel and deal, dive thru, pass thru, corner swing, left allemande new corner, promenade her.

# WHO'S IN THE STRAWBERRY PATCH WITH SALLY, Lightning S 5026; Jim Lee

Very good music and a good figure. It's too bad that the tune was done well before on a couple of labels. The show horse never collects as much as the winner. FIGURE: Four ladies chain three quarters, new head ladies

chain across, heads square thru four hands, meet corner and make an ocean wave, swing thru, boys run, bend the line, slide thru, swing corner and promenade.

# GOT LEAVING ON HER MIND— Red Boot 168; Caller: Ralph Silvius

Our workshopers rated this record fair. FIGURE: Heads lead right and circle to a line, up and back, pass thru, wheel and deal, centers star thru, pass thru, cloverleaf, new centers swing thru, turn thru, swing corner, left allemande and promenade.

# LOOK FOR THE SILVER LINING— MacGregor 2156; Caller: Monte Wilson

The dancers liked the music. FIGURE: Heads star thru, pass thru, right and left thru, do-sa-do ocean wave, swing thru, boys trade, box the gnat, pull her by, then trade by, swing corner, join hands and circle left, left allemande, come back, promenade.

# SOMEDAY WE'LL MEET AGAIN SWEET-HEART— Red Boot 160; Richard Silver

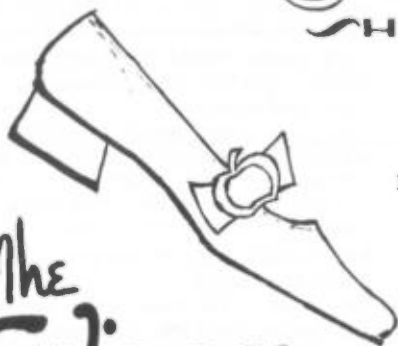
FIGURE: Heads square thru four hands, corner do-sa-do, slide thru, pass thru, tag the line, face to the middle, curlique, boys run, swing corner, left allemande, come back one, do-sa-do, promenade.

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## MOUNTAIN MUSIC— Top 25304

Caller: Dick Jones

An excellent record for beginners. This record and the next three in our analysis are all repressings by Grenn and Top. When the energy crisis cut deeply into the recording field, Grenn discontinued quite a number of fine recordings because repressings were unavailable. Now the repressings are available, these records are again out with new numbers. We are happy to see these great numbers back in circulation, but we do not like to show them as new records when they are repressings. FIGURE: Walk around corner, turn partner left, heads promenade half way, down the middle, pass thru, U-turn back, star thru, circle four half way around, dive thru, circle up four in the middle of the ring, one full turn, then rear back, pass thru, swing corner, promenade.

## WHEN YOU'RE SMILING— Top 25302

Caller: Chip Hendrickson

A re-issue of music. FIGURE: Heads lead right and circle to a line, up and back, pass thru, tag the line, clover leaf, double pass thru, outside four turn back, star thru, cross-trail, corner swing, promenade.

## OBLAH-DI OBLAH-DA— Grenn 12145

Caller: Dick Leger

A re-issue, great for classes. FIGURE: Heads square thru four hands, corner swing, join hands and circle, left allemande new corner, weave the ring, do-sa-do, promenade.

## RUNNING BEAR— Top 25303

Caller: Dick Jones

A re-issue of a great record; not to be confused with streaking. No opener, break or closer. Dance goes through four times. FIGURE: Four ladies chain, chain them back, (rollaway), heads up and back, then star thru, outside two dive thru, pass thru, do-sa-do, same: four circle half, dive thru, square thru, sides divide and star thru, do-sa-do, circle half way, dive thru, box the gnat, pull them thru, swing corner, left allemande, promenade.

## IF YOU LOVE ME LET ME KNOW— Bogan 1260; Caller: Wayne Baldwin

FIGURE: Heads lead right and circle to a line, up and back, star thru, pass thru, trade by, do-sa-do, right and left thru, pass to the center, centers pass thru, pass thru again, swing corner and promenade.

Continued on Next Page

## KALOX

K-1165 BILL JONES GENERAL STORE

FLIP/INST. Caller: Vaughn Parrish

K-1164 MY HEART SKIPS A BEAT

FLIP/INST. Caller: Harper Smith

K-1163 THE STREAK

FLIP/INST. Caller: C.O. Guest

K-1162 HELLO TROUBLE

FLIP/INST Caller: Harry Lackey

## Longhorn

LH-1008 TOO MANY RIVERS, W. McNeel

LH-1007 THAT SAME OLD WAY, L. Swain

LH-1006 THE OLDER THE VIOLIN,

G. Poland

LH-1005 DUM DUM, Walt McNeel

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RB 170 — by Ted Frye

THANK YOU WORLD

RB 169 — by Elmer Sheffield

GOT LEAVING ON HER MIND

RB 168 — by Ralph Silvius

SOMEDAY WE'LL MEET AGAIN

SWEETHEART

RB 160 — by Richard Silver

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## RECORD REVIEWS, Continued

**MOST BEAUTIFUL GIRL—Red Boot 170**  
Caller: Ted Frye

FIGURE: Head ladies chain, sides square thru four hands, heads roll away and do-sa-do, swing thru, boys turn right, star thru, pass thru, swing, promenade.

**ME AND YOU AND A DOG NAMED BOO—Wild West 1-19; Caller: Larry Jack**

FIGURE: Heads square thru four hands, corner do-sa-do, spin chain thru, girls circulate two times, turn thru, corner allemande, pass by your own, swing the next, promenade.

**GOOD FRIENDS AND FIREPLACES—Wild West 1-17; Caller: John Swindle**

FIGURE: Heads promenade half way, sides right and left thru, square thru four hands, do-sa-do, eight chain four, swing corner, promenade.

**STOP THE WORLD—Wild West 1-18**

Caller: Marv Lindner

FIGURE: Heads promenade half way, square thru inside, right and left thru, pass thru, trade by, do-sa-do, swing thru, boys trade, swing corner and promenade.

## FIDDLE FADDLE, Continued

music of the fiddle often was heard smoothing over the night sounds of the prairies. And as the Irish jigs, reels, and clogs evolved into the American square dance, the musical fiddle reigned over all as it gained a national flavor all its own.

Almost a hundred years ago there was a man who was known as "Fiddling Bob" Taylor of Tennessee who fiddled himself into the House of Representatives in Washington, D. C., then into the governor's chair of his native state, and finally into the United States Senate. Without the backing of big money and influential friends in his campaign against a distinguished lawyer and politician in 1878, he tucked his fiddle under his chin and set out to win the people's votes. His music proved more persuasive than political debate, for it entered the hearts of his audience while his opponent's eloquence passed over their heads.

The early history of the fiddle as an

instrument of popular folk dances is obscure, but its place in the history of the world of entertainment is secure. Perhaps our children are learning the value of good government and sound values when they read in their favorite edition of Mother Goose how

Old King Cole was a merry old soul;  
A merry old soul was he.

He called for his pipe

And he called for his bowl

And he called for his fiddlers three.

If old King Cole were alive today, he would be living in a condominium in Nashville enjoying the same kind of good music.

## Rx FOR LONELINESS, Continued

the advanced class of square dancers took to the floor, shuffling and clapping and ready to go, which proves that square dancing is not strictly for the young, but definitely for the young in heart.

Somehow, I grew up with the idea that grandmothers and rocking chairs were synonymous in the same way

that granddads and fishing poles went hand in hand. Not necessarily so. Recently I walked through a doorway and read a sign which straightened out my way of thinking considerably: *The Senior Citizen's Club — Welcome.*

Seated around the dance area were many senior citizens. It was early afternoon, and the square dance caller was about to turn it on — the music, that is. I had planned to watch and take notes, but when that music started, I wanted to dance.

In my square there were three couples who later confessed to me that they were in their seventies. One man in another set was 82 and right proud of it. One man told me he had bronchitis, and his doctor thought square dancing would be good for him,

During the break I talked with Howard Griffin, the caller.

"I've spent some thirty years square dancing, and I have been calling here for over twelve years. I sometimes call for dances at different mobile parks,

and I have called at several guest ranches where I taught a lot of dudes to square dance."

When asked about teaching senior citizens to dance, he said, "That's easy! Many of them danced when they were kids back on the farms, and when that music starts, it all comes back to them."

Howard especially enjoys singing calls. One of his favorites is "This Old House." He thinks the senior citizens enjoy the old time dances, and he doesn't make too big an effort to keep up with the newer dances.

With several thousand members in the Senior Citizen's Club, there is never any shortage of square dancers. "There are not so many when the snowbirds go home," Howard said, "and some members are more active than others, but, rain or shine, I am here every Wednesday afternoon for square dancing."

"Senior Squares" is a proud nom de plume for Senior Citizens who can do-sa-do with the youngest of dancers.



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by Chuck Veldhuizen  
Sioux City, Iowa

Find these hidden words by reading across, up, down, backwards, and diagonally in every direction. Once you have found a word, circle it and remember that these letters can be used again.

## CALLERS' EQUIPMENT

S	W	I	F	E	S	R	O	T	I	N	O	M	O	V	O
L	R	D	L	K	S	S	N	O	S	S	E	L	O	S	W
N	O	E	C	E	O	E	N	O	D	M	T	I	I	H	L
P	R	A	C	T	I	C	E	R	H	S	C	T	T	I	L
G	J	O	S	N	E	O	O	R	A	E	S	A	I	M	I
E	R	E	P	I	A	C	I	K	L	L	Q	N	M	E	R
Y	E	S	U	D	E	D	L	E	L	E	S	T	I	L	E
N	T	A	P	R	O	G	R	A	M	E	E	R	N	B	C
S	T	L	Y	A	S	U	C	E	E	V	R	L	G	A	O
R	A	E	K	L	T	G	T	D	I	E	U	E	U	T	R
E	H	D	K	A	N	T	B	R	V	F	G	M	O	N	D
K	C	I	I	I	R	E	E	D	O	M	I	U	F	R	C
A	N	I	G	T	M	T	N	R	R	I	F	L	J	U	A
E	E	N	E	S	I	U	U	R	R	N	O	H	P	T	S
P	I	N	T	S	O	I	T	O	P	V	O	L	U	M	E
S	C	I	T	S	U	O	C	A	D	I	E	L	O	K	A



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c	t	r	a	t	h	u	s	t	l	e
a	n	y	s	e	a	c	h	c	e	m
r	f	e	r	m	a	t	r	a	i	t
t	o	k	e	s	t	w	i	n	e	k
t	r	a	d	e	r	a	l	a	n	e
e	r	a	m	i	n	e	s	w	i	n

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BY MARY JENKINS

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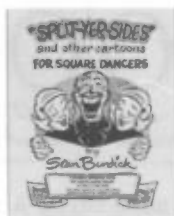
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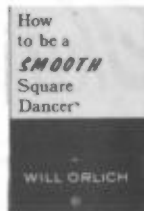
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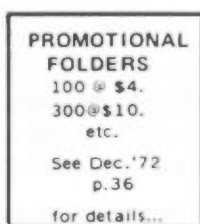
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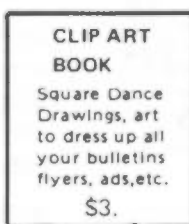


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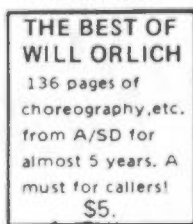


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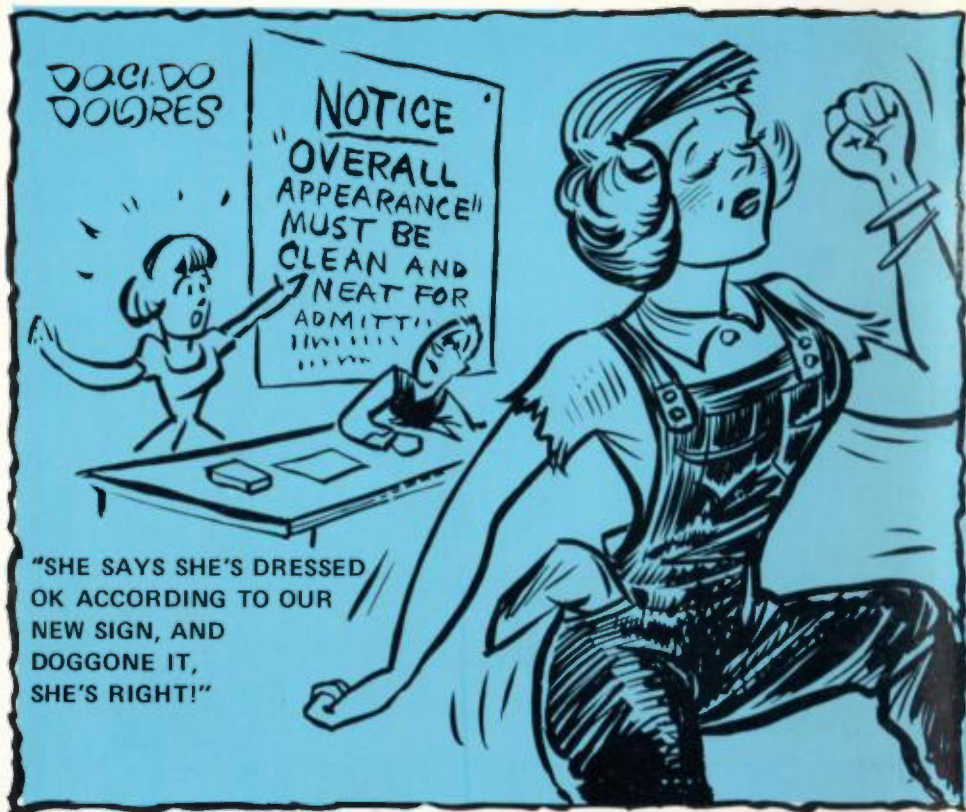
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